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CLAY FIGURINES OF BABYLONIA AND ASSYRIA

BY
E. DOUGLAS VAN BUREN



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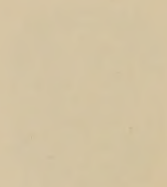
THE BRITISH MUSEUM

CLAY FIGURINES

OF BABYLONIA AND

ASSYRIA

LONDON: THE BRITISH MUSEUM



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IN
AFFECTIONATE REMEMBRANCE
OF
PROFESSOR ALBERT T. CLAY
AND
DR. ETTALENE MEARS GRICE

PREFACE

THIS work was undertaken at the suggestion of Professor Albert T. Clay, who was then Director of the Babylonian Collection, Yale University. His inspiration and encouragement, and that of Dr. Ettalene Mears Grice, Assistant in that Department, were invaluable aids to me when I was venturing into a new and almost uncharted field of studies, for I felt I could appeal to them for the advice and help which they gave so generously from their deep stores of learning.

Since the profoundly lamented deaths of both those fine scholars and lovable personalities I am deeply indebted to Professor Raymond P. Dougherty, who with unwearied patience and kindness has enabled me to study the material in the Yale Collection, permitted the objects to be photographed, and verified certain of the museum numbers, in addition to arranging for the publication of the work.

I am, moreover, under great obligation to various other scholars and Museum Directors, without whose courteous co-operation it would have been impossible to accomplish the work.

Professor Edgar J. Banks gave me most interesting information about the excavations at Bismayah and also generously sent me certain photographs with permission to publish them; Professor James Henry Breasted, Director of the Oriental Institute, University of Chicago, allows me to publish photographs of other objects from the same site. At the instance of the author and excavator, Monsieur l'Abbé Henri de Genouillac, who most generously consented to my request, the *Librairie Ancienne Honoré Champion* allowed me to reproduce plates from *Les Premières Recherches Archéologiques à Kich*.

The late Dr. G. B. Gordon, formerly Director of the Museum of the University of Pennsylvania, Philadelphia, afforded me every facility to work in the museum, and with the utmost liberality gave me a number of photographs with permission to publish them; this munificent gift was supplemented two years later by a further gift of photographs from the museum which Miss Jane M. McHugh, Secretary of the Museum, was instrumental in procuring for me. Dr. Léon Legrain, Curator of the Babylonian Section of the Museum, most kindly did everything in his power to further my work in every way, allowing me to examine and measure the objects, and to take all the notes necessary, in spite of the fact that his own catalogue was then being prepared for publication.

Dr. H. R. Hall, Keeper of the Egyptian and Assyrian Antiquities, British Museum, gave permission for photographs and publication. The authorities of the Imperial Ottoman Museum, Constantinople, allowed me to see a small portion of the wealth of material in that museum, which was then in a state of reorganization. Professor David G. Lyon, Director of the Semitic Museum, Harvard University, was good enough to have photographs taken for me.

By reason of the wide practical experience in technical details of the eminent historian, Professor Michael Rostovtzeff, the advice he was good enough to give was of the greatest value, and it is largely owing to his encouragement and support that it has proved possible to publish the work in its present form. The interest shown by Professor Sayce was most welcome, and so were the many kindnesses of Mr. Sidney Smith, Department of Egyptian and Assyrian Antiquities, British Museum, who rendered assistance in innumerable ways with unfailing courtesy, and whose brilliant interpretations often threw light on knotty problems.

Monsieur François Thureau-Dangin, *Conservateur des Antiquités Orientales, Musée du Louvre*, allowed me to examine some of the objects and to take photographs. Professor C. C. Torrey kindly read the earlier draft of the manuscript and made certain suggestions.

The late Dr. Otto Weber, Direktor, *Sammlung der Vorderasiatischen Altertümer, Staatliche Museen*, Berlin, on two occasions gave me every facility to work in the museum, to take photographs, and permission to publish even the figurines from Fara, although he was himself engaged upon a publication of the whole material from that site, a task now being carried out by Herr Regierungsbaumeister Heinrich. The present Director, Dr. W. Andrae, was good enough to continue that courteous hospitality, and to his colleagues, Dr. Julius Jordan and Dr. Wetzel, I owe a deep debt of gratitude for the generosity with which they showed and explained to me the results of their excavations at Warka and Babylon.

Lastly, I am under an immense obligation to Mr. C. L. Woolley, who was willing that I should study the results of his wonderful excavations at Ur, although of course the prior right of publication belongs to him. His great learning and thorough knowledge of the material are of extreme value, for he is most generous in imparting his information, not only in his printed works, but also in conversation; indeed, in the former he has set such a high standard of methodical efficiency combined with brilliant acumen that it is hard for any one to follow, however humbly, along those lines.

E. DOUGLAS VAN BUREN.

Rome, 12 June 1928.

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	" 318.	" 1326.	" WINGED DEMON	C.B.S. 13. 887.
	" 319.	" 1327.	" " " .	C.B.S. 13. 892.
	" 320.	" "	DITTO, RESTORATION	C.B.S. 13. 887.

LIST OF MUSEUM INDICATIONS AND INVENTORY NUMBERS

AO.	.	.	.	.	.	Antiquités Orientales du Musée du Louvre, Paris.
ASHMOLEAN MUSEUM	.					Ashmolean Museum, Oxford.
ASSUR	.	.	.	.	.	Inventory numbers of objects found in the excavations, Ashur.
B.M.	.	.	.	.	.	British Museum, London.
C.B.S.	.	.	.	.	.	Collection of the Babylonian Section, Museum of the University of Pennsylvania, Philadelphia.
COLL. DE MORGAN	.	.				Objects from Susa in the Collection de Morgan, Musée du Louvre, Paris.
H.S.M.	.	.	.	.	.	Semitic Museum, Harvard University, Cambridge, Mass.
I.O.M.	.	.	.	.	.	Imperial Ottoman Museum, Constantinople.
LOUVRE No.	.	.	.	.	.	Heuzey, <i>Catalogue des Antiquités Chaldéennes du Musée du Louvre</i> , Paris.
LOUVRE, ANTIQ. ASSYR.	.	.				Pottier, <i>Catalogue des Antiquités Assyriennes; Musée du Louvre</i> , Paris.
N.B.C.	.	.	.	.	.	Nies Babylonian Collection in the Babylonian Collection, Yale University, New Haven, Conn.
P.	.	.	.	.	.	Inventory numbers of objects deposited in the Louvre by the Kish Excavation Expedition led by M. l'Abbé de Genouillac.
TO.	.	.	.	.	.	Inventory numbers of objects found during the excavations at al-'Ubaid.
U.	.	.	.	.	.	Inventory numbers of objects found at Ur by the joint Expedition of the British Museum and the University of Pennsylvania.
UNIVERSITY OF CHICAGO MUSEUM	.	.	.	.	.	The University of Chicago; The Oriental Institute.
VA.	.	.	.	.	.	Vorderasiatische Abteilung, Kaiser Friedrich Museum, Berlin.
Y.B.C.	.	.	.	.	.	Babylonian Collection, Yale University, New Haven, Conn.

COMPARATIVE TABLE OF MUSEUM AND FIELD INVENTORY NUMBERS

MUSEUM.	NO.	MUSEUM.	NO.	MUSEUM.	NO.
ASHUR.		VA. (<i>continued</i>).		VA. (<i>continued</i>).	
Ashur Field Inventory.		2408	214	5274-5	444
1458	307	2595	1011	5292	835
6600a	11	3125	35	5293	41
10124	11	3128	1302	5393	1023
13082a	853	3196	355	5394	683
14431	249	3908	719	5792	835
17817	443	3909	475	5835	50
20250	13	3912	1087	5851-2	859
20505	147	3913	865	5873	346
21048	292	3914	1226	5889	580
21904	1235	3916	1048	5920	230
21904e	1245	3919	899	5938	739
21908	38	3923	547	5967	28
21942a	1235	3931	1112	5974	1269
21942b, c	777	3943	648	5978	567
21942e	854	3944	1011	5979	512
21942t	844	4266a	33	5980	229
21974i, h	1245	4620	433	5983	314
22047a	854	4894	1003	5984	1194
22048a	1235	4903	74	5986	964
22074k	1245	4909	1088	5987	302
22287	205	4914	173	5988	964
22372	391	4918	150	5989	681
		4928	14	5991	1130
BAGHDAD.		4930	51	5992	815
Iraq Museum.		4934	51	6009	891
„	478	4939	51	6175	843
„	1286	4943	71	6176	824
„	1294	4949	39	6179	111
„	1301	4963	47	6180	1081
Musée du Père Pierre.		4966	360	6183	314
„	1229	4974	349	6185	1194
		4979	352	6186	314
		5256	846	6189	1194
BERLIN.		5258	487	6191	341
Kaiser Friedrich Museum,		5259	846	6194	303
Vorderasiatische Abteilung.		5261	411	6196	588
VA.		5262e	628	6197	201
104	647	5263	641	6209	1185
579	350	5264	1223	6211	201
744	1073	5265	1227	6213	801
782	883	5266	30	6230	773
984	1072	5268	670	6239-40	830
2085	537	5269	487	6244	846
2107	410	5270	616	6512	781

COMPARATIVE TABLE OF MUSEUMS

MUSEUM.	NO.	MUSEUM.	NO.	MUSEUM.	NO.
VA. (<i>continued</i>).		VA. (<i>continued</i>).		VA. (<i>continued</i>).	
6707	1240	8776	673	"	796
6711	399	8777	611	"	802
6727	274	8778	514	"	811
6774	94	8779	637	"	813
6816	94	8780	615	"	827
6830	495	8781	659	"	844
6888	909	9464	1306	"	853
6936	846	9548	50	"	858
6986	875	9909	1306	"	901
7122	70	9977	1306	"	905
7144	351	10317 <i>a, b</i>	1306	"	913
7153	940	10334	1306	"	954
7173	578	22447	785	"	955
7177	72			"	995
7178	27	VA.		"	1016
7224	1144	"	38	"	1095
7228	237	"	42	"	1108
7229	1046	"	58	"	1114
7287	875	"	115	"	1121
7295	698	"	148	"	1134
7520	518	"	152	"	1183
7521	424	"	176	"	1199
7522	707	"	185	"	1235
7526	1021	"	295	"	1245
7528	654	"	310	"	1330
7529	1145	"	312	"	1331
7532-3	1139	"	370	"	1332
7535	416	"	428	VAT.	
7536	385	"	469	413	1322
7537	1139	"	490	9128	1323
7539	1039	"	500	Kaiser Friedrich Museum,	
7540	1157	"	503	Sammlung Sarre.	
7561	50	"	513	"	338
7886	1094	"	516	"	805
7924	135	"	553	"	951
7926	331	"	554	Collection Hilprecht.	
8057	631	"	555	"	943
8063	634	"	583	BRUSSELS.	
8072	37	"	585	Musée du Cinquantenaire.	
8074	353	"	589	"	1247
8076	438	"	667	CAMBRIDGE, MASS.	
8077	136	"	684	Harvard Semitic Museum.	
8081	137	"	685	H.S.M.	
8088	209	"	691	1142	139
8115	605	"	761	1146	1120
8140	897	"	776	2036	888
8143	1212	"	777	2038	1064
8328	807	"	787		
8365	527	"	790		
8767	1212	"	792		

COMPARATIVE TABLE OF MUSEUMS

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MUSEUM.	NO.	MUSEUM.	NO.	MUSEUM.	NO.
H.S.M. (<i>continued</i>).		U.M. (<i>continued</i>).		I.O.M. (<i>continued</i>).	
2039	546	"	496	3850	43
2043-6	372	"	604	3861	44
2047	377	"	759	3864	15
2048	306	"	852	4698	1018
2050	284	"	1299	5094	219
2051	181			5281	168
2052	64			5282	106
2053	1146			5290	113
2054-6	326	CONSTANTINOPLE.			
2057	560	Imperial Ottoman Museum.			
2058	319	I.O.M.		I.O.M.	
2059	324	176	44	"	118
2060-1	319	201	168	"	138
2062-4	277	207	221	"	142
2065	64	210	219	"	145
2066-7	277	212	195	"	153
2069	114	223	221	"	188
2070	1102	239	219	"	373
2072	1208	263	113	"	437
2076	330	264	221	"	493
2077	906	278	1152	"	499
2081-3	254	725	1036	"	538
2084-5	243	744	81	"	548
2086	254	753	222	"	597
2088	1176	781	270	"	603
2090	372	818	717	"	607
2095	371	1219	113	"	613
2096	366	1334	765	"	642
2097-2100	371	1335	655	"	674
2104-6	366	1336	1122	"	689
2107	364	1345-6	1167	"	715
2108	366	1348	1158	"	722
2110	366	1353	494	"	729
2119	1192	1354	692	"	743
2120	364	1357	1012	"	756
2123	1187	1360	539	"	764
2125	1195	1361	164	"	804
2132	46	1362-4	435	"	814
2134	1104	1366	1052	"	834
2137	336	1388	751	"	840
2138	906	1389	749	"	879
9000	326	1390	751	"	885
9121	326	1395	749	"	937
		1659	945	"	939
		1662	196	"	941
		1890	198	"	958
CHICAGO.		2020	936	"	967
University Museum.		2163	99	"	993
U.M.		2164	392	"	1010
"	347	2762	573	"	1026
"	348	3825	129		

COMPARATIVE TABLE OF MUSEUMS

MUSEUM.	NO.	MUSEUM.	NO.	MUSEUM.	NO.
I.O.M. (<i>continued</i>).		B.M. (<i>continued</i>).		B.M. (<i>continued</i>).	
"	1027	91.789	1099	91.891	672
"	1054	91.790	297	91.893	289
"	1059	91.791	253	91.894	278
"	1083	91.792	1198	91.898	476
"	1107	91.793	285	91.906	509
"	1125	91.794	1203	91.907	713
"	1166	91.795	1096	91.908	718
"	1169	91.796	903	91.909	720
"	1184	91.797-8	365	91.910	731
"	1186	91.799	568	91.911	753
"	1202	91.800	244	91.912	405
"	1324	91.801	299	91.917	1200
		91.802	308	91.919	966
		91.803	1008	91.921	1126
		91.806	288	91.926-8	1062
		91.807	1198	91.929	1068
		91.810	257	92.212	280
		91.812	542	92.213	278
		91.814	568	92.215	177
		91.815	253	92.216	375
		91.817	1163	92.239	1069
		91.818	645	92.241	1127
		91.819	658	92.668	1079
		91.820	1188	92.687	1309
		91.821	793	92.989	1214
		91.822-33	169	93.011	716
		91.834	29	94.344	278
		91.835	994	103.223	645
		91.837	375	103.224	656
		91.839	1106	103.225	1015
		91.840	966	103.227	213
		91.841	971	103.378	1002
		91.843	966	103.379	752
		91.844	100	103.380	821
		91.845	991	103.381	942
		91.848	211	103.382	141
		91.849	194	108.825	62
		91.853-4	211	108.843	1173
		91.855	197	108.853	311
		91.856	190	113.178	337
		91.857	592	113.179	261
		91.858	296	113.180	466
		91.872	810	113.182	151
		91.873-6	1117	113.184	210
		91.878	690	113.237	793
		91.880-3	299	113.238-9	894
		91.885	52	114.201-5	1301
		91.886	374	115.340-9	1285
		91.887	571	115.346	1288
		91.889	1034	115.353	826
LONDON.					
British Museum.					
B.M.					
11.318	1092				
11.890	151				
12.868	248				
21.204	997				
21.927	426				
22.412	317				
22.458	1116				
22.958	757				
30.001-5	1123				
31.483	1315				
35.385	1313				
50.644	1310				
68.840-5	1319				
73.319	1311				
90.501	928				
90.701-6	1303				
90.964	1303				
90.977	1303				
90.989-92	1106				
90.993	975				
90.994	976				
90.996	971				
90.997	994				
90.998	1106				
90.999	994				
91.002	950				
91.509	1162				
91.782	287				
91.783-4	317				
91.785	321				
91.786	555				
91.787	321				
91.788	317				

COMPARATIVE TABLE OF MUSEUMS

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MUSEUM.	NO.	MUSEUM.	NO.	MUSEUM.	NO.
B.M. (<i>continued</i>).		B.M. (<i>continued</i>).		NEW HAVEN, CONN.	
II5.354	889	"	417	Yale Babylonian Collection.	
II5.355	770	"	419	Y.B.C.	
II5.357	481	"	425	191	732
II5.369	1286	"	427	2114	477
II5.372	822	"	440	2118	101
II5.393	422	"	448	2119	159
II5.394-7	774	"	451	2120	171
II5.398	918	"	455	2121	78
II5.635	1303	"	479	2143	1004
II6.414	1325	"	524	2166	1076
II6.509	696	"	528	2167	1077
II6.519	661	"	530	2168	1076
II6.533	1328	"	533	2193	1149
II6.624	1070	"	591	2194	234
II6.737	1071	"	594	2195	1179
II6.806	236	"	606	2197	1113
II6.808	388	"	608	2198	1151
II6.809	703	"	610	2199	1028
II6.841	85	"	617	2200	1037
II6.855	1236	"	618	2201	949
II6.867	908	"	633	2202	902
II6.885-6	851	"	662	2204	161
II7.010	1213	"	701	2205	315
II7.829-30	1131	"	706	2206	187
II7.938	59	"	710	2207	432
II7.939	56	"	754	2208	855
II7.940	404	"	755	2209	432
II7.943	328	"	869	2211	1037
II7.977	841	"	871	2212	1193
II7.981	947	"	880	2213	202
II8.001	1032	"	881	2214	1193
II8.068	1258	"	893	2215	1040
II8.349	822	"	916	2222	40
Rm.620	1079	"	917	2223	223
		"	977	2224	226
		"	998	2225	300
B.M.		"	1045	2991	1030
"	84	"	1129	2992	335
"	87	"	1216	2993	1042
"	89	"	1222	2994	387
"	123	"	1238	2995	325
"	124	"	1243	2996	1266
"	163	"	1261	2997	406
"	183	"	1277	2998-9	522
"	184	"	1280	3000	1078
"	239	"	1289	9475	864
"	269	"	1293	10.001	454
"	344	"	1297	10.002	449
"	379	"	1304	10.003	644
"	390	"	1305	10.004	643
"	395				

COMPARATIVE TABLE OF MUSEUMS

MUSEUM.	NO.	MUSEUM.	NO.	MUSEUM.	NO.
Y.B.C. (<i>continued</i>).		Y.B.C. (<i>continued</i>).		Y.B.C. (<i>continued</i>).	
IO.005	1014	IO.060	264	IO.150	294
IO.006	464	IO.061	140	IO.151-3	558
IO.007	665	IO.062	167	IO.155	558
IO.008	1009	IO.063	92	IO.156	1189
IO.009	157	IO.064	216	IO.157	316
IO.010	91	IO.065	472	IO.160	226
IO.011	189	IO.066	1053	IO.163	558
IO.012	231	IO.067	415		
IO.013	157	IO.069	1250	Y.B.C.	
IO.014	1086	IO.070	250	"	206
IO.015	96	IO.071	646	"	276
IO.016	397	IO.072	892	"	357
IO.017	162	IO.074	892	"	393
IO.018	838	IO.075	1038	"	742
IO.019	730	IO.076	235	"	783
IO.020	508	IO.077	558	"	820
IO.021	714	IO.079	315	"	887
IO.022	863	IO.101	797	"	944
IO.023	271	IO.103	808	"	1050
IO.024	359	IO.104	358	"	1093
IO.025	709	IO.105	127	"	1191
IO.026	697	IO.106	954	"	1219
IO.027	1043	IO.107	550	"	1260
IO.028	441	IO.108	202	"	1270
IO.029	418	IO.109	954		
IO.030	132	IO.113	960	Nies Babylonian Collection.	
IO.031	904	IO.114-5	957	N.B.C.	
IO.032	446	IO.116	954	4438	649
IO.034	534	IO.117	294	4439	304
IO.035	1006	IO.119	223	4440	431
IO.036	461	IO.120	96	4441	128
IO.037	627	IO.121	565	4442	445
IO.039	339	IO.122	223	4443	726
IO.040	315	IO.124	954	4444	378
IO.041	179	IO.126	955	4445	1014
IO.042	315	IO.129	955	4446	712
IO.043	1298	IO.130	954	4447	845
IO.045	559	IO.131	955	4448	839
IO.046	300	IO.132	960		
IO.048	159	IO.133-4	954	N.B.C.	
IO.049	960	IO.137	960	"	88
IO.051	1055	IO.138	1155	"	95
IO.052	558	IO.139	622	"	98
IO.053	167	IO.140	957	"	117
IO.054	434	IO.142	228	"	174
IO.055	432	IO.143	955	"	180
IO.056	333	IO.144	223	"	262
IO.057	1029	IO.145	154	"	282
IO.058	108	IO.147-8	259	"	305
IO.059	250	IO.149	638	"	342

COMPARATIVE TABLE OF MUSEUMS

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MUSEUM.	NO.	MUSEUM.	NO.	MUSEUM.	NO.
N.B.C. (<i>continued</i>).		Ashmolean Museum (<i>cont.</i>).		LOUVRE.	
"	543	"	224	"	49
"	704	"	452	"	83
"	817	"	474	"	203
"	926	"	561	"	246
"	947	"	587	"	247
"	1051	"	687	"	258
		"	962	"	279
				"	281
				"	298
NEW YORK.		PARIS.		"	313
Collection Riefstahl.		Musée du Louvre.		"	320
"	557	HEUZEY, CAC.		"	327
OXFORD.		94	290	"	363
Ashmolean Museum.		108	283	"	368
Kish		109	1103	"	369
" 1923.303 . . .	544	133	18	"	403
" 1923.378-9 . .	882	141	18	"	409
" 1923.381 . . .	549	174	4	"	447
" 1923.382 . . .	1276	175-6	68	"	458
" 1924.189 . . .	116	177	207	"	541
" 1924.238 . . .	322	178	488	"	552
" 1924.243 . . .	158	179	36	"	556
" 1924.246 . . .	961	180	482	"	563
" 1924.249 . . .	260	180	679	"	569
" 1924.251 . . .	21	181	345	"	570
" 1924.253 . . .	208	181	575	"	596
" 1924.255 . . .	511	182	678	"	639
" 1924.281 . . .	1249	183	620	"	653
" 1924.301-3 . .	1124	184	651	"	741
" 1924.495 . . .	1257	185	999	"	775
" 1924.496 . . .	1013	186	536	"	789
" 1924.670 . . .	401	187-8	969	"	795
" 1924.701 . . .	985	189	990	"	806
" 1925.147 . . .	771	190	934	"	866
" 1925.150 . . .	784	191	705	"	873
" 1925.261 . . .	910	192	120	"	907
" 1925.283 . . .	489	193	457	"	1007
" 1925.291 . . .	1239	194-5	122	"	1019
" 1925.318 . . .	1249	196-7	268	"	1022
" 1925.351 . . .	32	198	421	"	1085
" 1926.257 . . .	1257	199	242	"	1143
" 1926.478 . . .	1278	200-1	186	"	1148
" 1926.480 . . .	1287	202	450	"	1161
" 1927.3288 . . .	1278	203-4	453	"	1177
" ? .197	694	205	217	"	1196
" n. n.	1268	206	218	"	1290
		207	266	"	1295
Ashmolean Museum.		209-12	175	"	1314
"	103	213-14	156	"	1317
"	172	263-4	972	"	1318

COMPARATIVE TABLE OF MUSEUMS

MUSEUM.	NO.	MUSEUM.	NO.	MUSEUM.	NO.
AO.		SALLE DE SARZEC		P. (<i>continued</i>).	
2490	1115	(<i>continued</i>).		57	1031
2759	93	„	924	58	1033
3073	1075	„	927	59	1031
4502	1256	„	1100	60	134
4503	1111	„	1156	61	1049
4516	20	„	1170	62	1308
4588	652	„	1207	64	833
4590	624	„	1233	65-9	762
4591	119	„	1241	70	779
4592-3	423	„	1262	71	769
6033	1075	„	1279	72	791
6641	383			73-4	782
6687	1259	P.		75	727
6778	1047	5	978	76	721
6932	462	6	682	77	677
8219	532	8	582	78	725
9034	1044	9	1190	79	727
		10	520	80-1	886
ANTIQ. ASSYR.		11-13	526	82	878
212	973	14	1253	83	1273
213-14	972	15	676	84	1274
215	1110	16	1252	85	1272
218	861	17	5	86	1273
		18	429	87	1252
SALLE DE SARZEC.		19	394	88-9	1267
175	895	20	595	91	1254
177	1142	21-2	394	92	1255
		23	430	93	1253
SALLE DE SARZEC.		24	465	94-5	1254
„	24	25	430	96-7	1246
„	45	26-7	160	98	1263
„	57	30	160	135-6	1320
„	60	32	275		
„	158	33-6	160	MISSION CROS.	
„	182	37	669	„	77
„	200	38	398	„	640
„	413	39-40	160	„	680
„	470	42	501	„	699
„	504	43	125	„	702
„	505	44	1178		
„	506	45	386	COLL. DE MORGAN.	
„	590	46-8	354	272	6
„	612	49	263	272	8
„	666	50	695	273	25
„	686	51	1092	273	66
„	750	52	1089	273 ^a	131
„	763	53	1147	273 ^b	48
„	772	54	1178	273 ^c	17
„	812	55	1159	274	149
„	857	56	1033	275	25

COMPARATIVE TABLE OF MUSEUMS

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MUSEUM.	NO.	MUSEUM.	NO.	MUSEUM.	NO.
COLL. DE MORGAN (<i>cont.</i>)		COLL. DE MORGAN (<i>cont.</i>)		C.B.S. (<i>continued</i>).	
275	26	316	1296	1937	715
276	103	322	1080	1952	301
276 <i>a</i>	80	330-I	1128	1954	191
276 <i>b</i>	170	333	738	1955	551
276 <i>c</i>	172	334	61	1957	804
278	240	334	178	1959	965
279	491	335 <i>a</i>	73	1961	1061
280	485	336 <i>a</i>	273	1962	599
281	492	336 <i>b, c</i>	788	1964	732
282	529	336 <i>d, e</i>	523	1965	118
282	636	336 <i>h</i>	540	1967	548
282	1135	336 <i>i, j</i>	473	1968	1201
282	1136	339	836	1969	153
282	1137	341 <i>b</i>	767	1970	142
282	1138	341 <i>c</i>	860	1972	356
283	1001	341 <i>d</i>	915	1975	142
284	1035	341 <i>f</i>	860	1976	1027
284	1171	341 <i>g</i>	780	1977	732
284 <i>a</i>	1172	341 <i>i</i>	898	1978	79
286	738	342	935	1979	603
286	746	342	946	1983	598
287	766	342 <i>a</i>	933	1984	301
291	850	342 <i>b-d</i>	938	1987	31
292	848	342 <i>f</i>	867	1991	764
293	930	344	794	2001	885
294	884	347	1025	2003	814
295	786	377-8	737	2008	829
295	794	475	1204	2106	877
295 <i>b</i>	334	7602	1225	2310	602
296-7	911			2322-3	798
296	921	COLL. DE MORGAN.		2348	803
297	922	"	34	2352	225
298	825	"	90	2392	914
299	1164	"	155	2421	1205
301	545	"	584	2442	1248
303	199	"	723	2451	1248
303	127	"	735	2473	798
303	1067	"	772	2500	798
303 <i>bis</i>	572	"	823	2509	1248
304	362	"	953	2518	832
304	586	"	1211	2532	1205
305	240	"	1224	2537	9
305	1221			2625	798
305	1228	PHILADELPHIA.		2741-3	1248
306	1090	Museum of the University of		2748	1210
306	1232	Pennsylvania.		2754	109
306	1237	C.B.S.		2756	112
307	1084	1060	1074	2757	660
308	1237	1570	799	2758	484
309-15	1242	1930	373	2759	204

COMPARATIVE TABLE OF MUSEUMS

MUSEUM.	NO.	MUSEUM.	NO.	MUSEUM.	NO.
C.B.S. (<i>continued</i>).		C.B.S. (<i>continued</i>).		C.B.S. (<i>continued</i>).	
2762	896	6303	138	12.423	291
2763	546	6304	600	12.426	829
2764	809	6309	486	12.428	577
2766	1202	6311	579	12.430	126
2772	600	6313	1182	12.430a	126
2773	145	6742	1074	12.435	10
2774	601	7052	1132	12.436	126
2775	1133	7056	400	13.218	650
2854	1248	7058	55	13.220	914
2855	798	8647	245	13.885	1312
2856	1184	8660	809	13.886	1329
2857	768	8913	816	13.887	1326
2858	286	8956	232	13.889	1329
2862	809	8957	126	13.890	1333
2864	809	8999	803	13.892	1327
2870	896	9122	318	15.396	593
2889	192	9449	340	15.397	1275
2891	145	9450	1098	15.399	1264
2898	12	9451	1166	15.400	1265
2901	598	9452	212	15.421	467
2903	1205	9453	376	15.422	711
2908	914	9454	1024	15.426	138
2911	914	9455	332	15.429	138
2963	896	9456	251	15.432	1101
2987	142	9457	1058	15.435	65
2990	914	9459	896	15.439	1181
2994	728	9472	1201	15.455	54
2997	23	9476	689	15.458	373
3495	191	9477	717	15.461	1060
3497	630	12.169	389	15.480	799
3498	657	12.205	1281	15.482	1248
3499	600	12.211	436	15.488-9	1248
3500	745	12.212	1248	15.506	842
3501	145	12.219	1205	15.508-9	896
3502	601	12.240	890	15.520-1	1205
3504-5	600	12.242	799	15.525	1205
3506	599	12.251	856	15.711	1220
3507	477	12.254	1248	15.730	1231
3508	400	12.256	1210	16.254	76
3509-10	1182	12.284	896	16.260	724
4079	459	12.285	309	16.266	664
4925	1010	12.290	535	16.267	407
4927	546	12.291	809	16.268	408
4988	521	12.292	55	16.269	382
5600	75	12.293	1109	16.671	293
5601	798	12.301	613	20.014	734
5626	600	12.302	607		
5627	456	12.304	674	C.B.S.	
5853	914	12.421	551	"	82
6302	599	12.422	53	"	84

COMPARATIVE TABLE OF MUSEUMS

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MUSEUM.	NO.	MUSEUM.	NO.	MUSEUM.	NO.
C.B.S. (<i>continued</i>).		C.B.S. (<i>continued</i>).		U. (<i>continued</i>).	
"	102	"	1280	I274-6	925
"	121	"	1286	I290	1243
"	123	"	1289	I302	618
"	248	"	1294	I307	610
"	267	"	1300	I310	414
"	272	"	1301	I312	530
"	344	"	1316	I313	531
"	379	"	1329	I314	1222
"	380	"	1334	I329	629
"	381			I334	248
"	388	STRASBURG.		I336-7	82
"	390	Museum.		I341	239
"	414	"	1119	I344	451
"	417			I345	412
"	419	UR.		I347	85
"	420	Field Inventory.		I349	701
"	422	U.		I366	519
"	426	66	635	I370	379
"	440	72-3	1056	I374	451
"	448	107	693	I375	388
"	471	121	102	I376	269
"	507	216	893	I381	85
"	510	311	471	I385	524
"	531	518	992	I406-7	1057
"	533	644	7	1581	1222
"	574	646	419	I629	1243
"	608	688	395	2514	448
"	614	777	1056	2515	390
"	618	809	233	2641	417
"	619	837	7	2792	693
"	623	915	381	2802	215
"	629	978	407	2818	881
"	635	1007	617	2819	1286
"	668	1010	533	2865	460
"	671	1011	619	2868	238
"	693	1014	381	2904	381
"	700	1019	1056	2914	412
"	703	1162	407	2935	22
"	864	1204	390	2943	85
"	881	1211	1057	2989	402
"	908	1214	609	2990	668
"	925	1216	123	2991	519
"	948	1217	85	3019	123
"	970	1227	440	3056	1020
"	992	1229	528	3064	1243
"	1041	1232	632	3077	361
"	1082	1236	448	3197	1297
"	1140	1239	272	3233	774
"	1222	1244	633	3252	269
"	1230	1257	1243	3259	414

COMPARATIVE TABLE OF MUSEUMS

MUSEUM.	NO.	MUSEUM.	NO.	MUSEUM.	NO.
U. (<i>continued</i>).		U. (<i>continued</i>).		UR, AL-'UBAID.	
3327	478	6864	1297	Field Inventory.	
6095	881	6915	267	TO.	
6169	463	6939	408	38-9	1289
6233	507	6940	893	40	1294
6420	502	7060	675	41	1289
6503	724	7062	510	259A-Z, AA-RR	1301
6544	881	7064	382	369	908
6644	16	7071	248	405	344
6652	952	7076	407	407	344
6692	76	7103	84	423	1294
6820	1061	7107	121	424	1293
6821	1215	7108	84	530	1293
6833	929	7109	700	532	1277
6837	85	7111	664		
6846	408	7140	1005		
6855	893	8292	343		
6856	923	8556	664		

LIST OF ABBREVIATIONS

<i>AA.</i>	. . .	Art and Archaeology. (Washington, D.C.)
<i>AAA.</i>	. . .	Annals of Archaeology and Anthropology; University of Liverpool. (Liverpool.)
<i>AAT.</i>	. . .	W. Andrae, Der Anu-Adad Tempel in Assur. (Leipzig, 1909.)
<i>Abh. Preuss. Akad.</i>	. . .	Abhandlungen der Preussischen Akademie der Wissenschaften in Berlin. (Berlin.)
<i>ABSA.</i>	. . .	Annual of the British School at Athens. (London.)
<i>ABT.</i>	. . .	H. V. Hilprecht, Die Ausgrabungen im Bêl-Tempel zu Nippur. (Leipzig, 1903.)
"A " Cemetery at Kish	. . .	Ernest Mackay, Report on the Excavation of the "A" Cemetery at Kish, Mesopotamia: Part I. (Field Museum of Natural History; Anthropological Memoirs I.) (Chicago, 1925.)
<i>Acropole de Suse</i>	. . .	Marcel Dieulafoy, L'Acropole de Suse. (Paris, 1893.)
<i>ADisc.</i>	. . .	George Smith, Assyrian Discoveries. (London, 1878.)
<i>AFK.</i>	. . .	W. Andrae, Farbige Keramik aus Assur. (Berlin, 1923.)
<i>AIT.</i>	. . .	W. Andrae, Die archaischen Ishtar-Tempel in Assur. (Leipzig, 1922.)
<i>AJ.</i>	. . .	The Antiquaries Journal. (London, 1921- .)
<i>AJA.</i>	. . .	American Journal of Archaeology. (Concord, N.H.)
<i>AKB.</i>	. . .	J. Hunger und H. Lamer, Altorientalische Kultur im Bilde. 2te Aufl. (Leipzig, 1923.)
<i>Der Altar</i>	. . .	Kurt Galling, Der Altar in der Kultur des alten Orients. (Berlin, 1925.)
<i>Die älteren Kulturperioden</i>	. . .	Oscar Montelius, Die älteren Kulturperioden im Orient und in Europa II: Babylonien, Elam, Assyrien. (Stockholm, 1916-23.)
(<i>Altor. Siegelb.</i>)	. . .	O. Weber, "Altorientalische Siegelbilder."—AO. XVII-XVIII. (Leipzig, 1920.)
<i>Amtl. Ber. a. d. Preuss. Kunstsamml.</i>	. . .	Amtliche Berichte aus den Preussischen Kunstsammlungen. (Berlin.)
<i>Anc. Records</i>	. . .	Daniel David Luckenbill, Ancient Records of Assyria and Babylonia. 2 vols. (Chicago, 1926.)
<i>Antiq. Assyr.</i>	. . .	E. Pottier, Catalogue des Antiquités Assyriennes: Musée National du Louvre. (Paris, 1924.)
<i>Antiq. Or.</i>	. . .	Georges Contenau, Antiquités Orientales: Sumer, Babylonie et Elam. (Paris 1927.)
<i>AO.</i>	. . .	Der Alte Orient. (Leipzig.)
<i>AOS.</i>	. . .	H. Prinz, Altorientalische Symbolik. (Berlin, 1921.)
<i>Archaeologia</i>	. . .	Archaeologia. (Oxford.)
<i>Arethuse</i>	. . .	Arethuse. (Paris, 1923- .)
<i>Art Antiq. de la Perse</i>	. . .	Marcel Dieulafoy, L'Art Antique de la Perse. V. (Paris, 1884-5.)
<i>Art Bull.</i>	. . .	The Art Bulletin. (New York, 1913- .)
<i>ASuS.</i>	. . .	M. Pézard et E. Pottier, Les Antiquités de la Susiane. (Paris, 1913.)
<i>Assyriaca</i>	. . .	H. V. Hilprecht, Assyriaca.
<i>ATAO.</i>	. . .	A. Jeremias, Das alte Testament im Lichte des alten Orients, 3te Aufl. (Leipzig, 1916.)

- Athen. Mitt.* Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung. (Berlin.)
- AZ.* Archäologische Zeitung. (Berlin.)
- Bab.* Babyloniaca, ed. Virolleaud. (Paris.)
- Babyl. Inscr.* J. B. Nies and C. E. Keiser, Babylonian Inscriptions in the Collection of James B. Nies. II.
- Babyl. Relig.* L. W. King, Babylonian Religion. (London, 1899.)
- (Babyl. Ruinenstätten)* R. Zehnpfund, "Babylonien in seinen wichtigsten Ruinenstätten."—*AO.* XI. (Leipzig, 1910.)
- Babyl. u. Assyr.* Botteimer, Babylonien und Assyrien.
- Bab. u. Assyr.* E. von Starck, Babylonien und Assyrien. (Marburg, 1907.)
- BARG.* Bilderatlas zur Religionsgeschichte; hrsg. von H. Haas; 6te Lief.: "Babylonisch-assyrische Religion." (1925.)
- BAss.* Beiträge zur Assyriologie; hrsg. von Delitzsch und Haupt. (Leipzig and Baltimore, Md.)
- BBR.* H. Zimmern, Beiträge zur Kenntnis der babylonischen Religion.
- BBSt.* L. W. King, Babylonian Boundary Stones.
- BCH.* Bulletin de la Correspondance Hellénique. (Paris.)
- BE.* Babylonian Expedition of the University of Pennsylvania: ed. H. V. Hilprecht.
- (Bedeutung der roten Farbe).* Eva Wunderlich, "Bedeutung der roten Farbe im Kultus der Griechen und Römer."—*RGVV.* XX. (1925-6.)
- BGAS* Frh. von Bissing, "Beiträge zur Geschichte der assyrischen Skulptur."—Abhandlungen der Bayerischen Akademie der Wissenschaften; Philol.-philos. u. hist. Klasse. (München, 1912.)
- Bildermappe* M. Jastrow, Bildermappe zur Religion Babyloniens und Assyriens. (Giessen, 1912.)
- Bism.* E. J. Banks, Bismya, or the Lost City of Adab. (New York, 1912.)
- BuA.* Bruno Meissner, Babylonien und Assyrien. (Heidelberg, 1920.)
- Bull. Comm.* Bullettino della Commissione Archeologica Municipale. (Roma, 1872- .)
- BuS.* Karl Frank, Bilder und Symbole babylonisch-assyrischer Götter: Leipziger Semitische Studien II, 2. (Leipzig, 1906.)
- CAB.* G. Contenau, La Civilisation assyro-babylonienne. (Paris, 1922.)
- CAC.* L. Heuzey, Catalogue des Antiquités Chaldéennes du Musée du Louvre. (Paris, 1902.)
- Canaan* le Père Hugues Vincent, Canaan d'après l'Expédition récente. (Paris, 1907.)
- Carchemish* D. G. Hogarth and C. L. Woolley, Carchemish: Report on the Excavations at Djerabis on behalf of the British Museum. I: Introductory. (London, 1914.)
- CB.* Léon Legrain, The Culture of the Babylonians from their Seals in the Collection of the Museum. (The University Museum, University of Pennsylvania; Publications of the Babylonian Section. XIV. (Philadelphia, 1925.)
- CBA.* M. Jastrow, Civilisation of Babylonia and Assyria. (Philadelphia and London, 1915.)
- CCO.* L. Delaporte, Catalogue des Cylindres Orientaux: Cachets et Pierres gravées du Musée du Louvre. (Paris, 1920.)

- CFAT.* L. Heuzey, Catalogue des Figurines Antiques de terre cuite du Musée du Louvre. (Paris, 1882; 2me éd. 1923.)
- Chal. and Sus.* W. K. Loftus, Travels and Researches in Chaldaea and Susiana. (London, 1857.)
- CRA.* Académie des Inscriptions et Belles-Lettres: Comptes rendus des Séances. (Paris.)
- CT.* Cuneiform Texts from Babylonian Tablets in the British Museum. (London.)
- Cylinders and other anc. Or. Seals* W. H. Ward, Cylinders and other ancient Oriental Seals in the Library of Pierpont Morgan. (New Haven, Conn., 1920.)
- (Dämonenbeschwörung)* O. Weber, "Dämonenbeschwörung bei den Babyloniern und Assyriern."—*AO.* VII. (Leipzig, 1906.)
- DC.* Découvertes en Chaldée: ed. E. de Sarzec. (Paris, 1884-1906.)
- (De Babyl. Extispicio)* C. Bezold, "De Babyloniorum extispicio supplementum."—*RGVV.* II. (1905.)
- Devils and Evil Spirits* R. Campbell Thompson, Devils and Evil Spirits in Babylonia. (London, 1904.)
- DiscNB.* A. H. Layard, Discoveries in the Ruins of Nineveh and Babylon. (London, 1853.)
- DNB.* G. Contenau, La Déesse nue babylonienne. (Paris, 1914.)
- DP.* Délégation en Perse: Mémoires publiés sous la direction de J. de Morgan. (Paris.)
- EatK.* Stephen Langdon, Excavations at Kish. I. (Paris, 1924.)
- EHA.* Sidney Smith, Early History of Assyria. (London, 1928.)
- Empire of the Amorites* Albert T. Clay, The Empire of the Amorites: Yale Oriental Series, Researches VI. (New Haven, Conn., 1919.)
- ERE.* Encyclopaedia of Religion and Ethics: ed. by Hastings.
- Excav. at Nippur* Clarence Fisher, Excavations at Nippur. 2 vols. (1903.)
- Expl.* H. V. Hilprecht, Explorations in Bible Lands. (Edinburgh, 1903.)
- Explor. in Turkestan* R. Pumpelly, Explorations in Turkestan. 2 vols. (Washington, D.C., 1908.)
- FA.* L. Heuzey, Les Figurines Antiques de terre cuite du Musée du Louvre. (Paris, 1883.)
- FGM.* George Rawlinson, The Five Great Monarchies of the Ancient Eastern World. (London, 2nd ed. 1875.)
- Fouilles de Doura-Europos* Franz Cumont, Les Fouilles de Doura-Europos. (1926.)
- FWA.* W. Andrae, Die Festungswerke von Assur. (Leipzig, 1913.)
- GA.* Ed. Meyer, Geschichte des Altertums. 4te Aufl. (Stuttgart und Berlin, 1921.)
- GBAK.* W. Reimpell, Geschichte der babylonischen und assyrischen Kleidung. (Berlin, 1921.)
- GKG.* Guide to the Kouyunjik Gallery: British Museum.
- Glyp. Or.* J. Ménant, Recherches sur la Glyptique Orientale. (Paris, 1883.)
- (Grundzüge, &c.)* Bruno Meissner, "Grundzüge der babylonischen und assyrischen Plastik."—*AO.* XV. (Leipzig, 1915.)
- Guide* British Museum: Guide to the Babylonian and Assyrian Antiquities: ed. by E. A. Wallis Budge. (London, 1908.)
- Guide* Essad Nassouhi Bey, Musées des Antiquités de Stamboul. Antiquités Assyro-Babyloniennes. Guide Sommaire. (Constantinople, 1926.)
- HAA.* Georges Perrot et Charles Chipiez, Histoire de l'Art dans l'Antiquité. II. (Paris, 1884.)

- HAOG. A. Jeremias, Handbuch der altorientalischen Geisteskultur (Leipzig, 1913).
- HB. L. W. King, History of Babylon. (London, 1915.)
- HBA. R. W. Rogers, A History of Babylonia and Assyria. 6th ed. (New York and Cincinnati, 1915.)
- Hellas und die Kunst der Achämeniden* Anton Moortgat, *Hellas und die Kunst der Achämeniden*. (Leipzig, 1926.)
- Hist. Anc.* G. Maspero, *L'Histoire Ancienne des Peuples de l'Orient*.
- Hist. of Anc. Pottery* Birch, *A History of Ancient Pottery*. (London, 1873.)
- Hist. of the Anc. World* M. Rostovtzeff, *A History of the Ancient World*. I. (Oxford, 1926.)
- Hist. of Magic* Lynn Thorndyke, *History of Magic and Experimental Science*. 2 vols. (New York, 1923.)
- HofA.* A. T. Olmstead, *A History of Assyria*. (New York and London, 1923.)
- Hommel-Festschr.* Orientalistische Studien, F. Hommel zum 60. Geburtstag gewidmet. 2 vols. (1917-18.)
- HSA. L. W. King, *A History of Sumer and Akkad*. (London, 1910.)
- ISB. Oscar Reuther, *Die Innenstadt von Babylon (Merkes)*. 47. Wissenschaftliche Veröffentlichung der Deutschen Orient-Gesellschaft. 1te Bd. Text: 2te Bd. Tafeln. (Leipzig, 1926.)
- JEA. The Journal of Egyptian Archaeology. (London, 1914- .)
- Jour. Transac. Vic. Inst.* The Journal of the Transactions of the Victoria Institute. XIV. (London, 1881.)
- JRAS. The Journal of the Royal Asiatic Society. (London.)
- KAO. Heinrich Schäfer und Walter Andrae, *Die Kunst des alten Orients*. (Berlin, 1925.)
- KAP. Friedrich Sarre, *Die Kunst des alten Persiens*. (Berlin, 1923.)
- KARI. Keilschrifttexte aus Assur religiösen Inhalts: hrsg. von Erich Ebeling. (1915-20.)
- KGB. Kunstgeschichte in Bildern, hrsg. von K. Frank. I, das Altertum; 2tes Heft; Babylonisch-assyrische Kunst. (Leipzig, 1912.)
- Later Gk. Sculp.* A. W. Lawrence, *Later Greek Sculpture*. (London, 1927.)
- Light from Babel* Albert T. Clay, *Light on the Old Testament from Babel*.
- Magie Assy.* Fossey, *La Magie Assyrienne*. (Paris, 1902.)
- Manual of Or. Antiq.* E. Babelon, *A Manual of Oriental Antiquities*.
- Manuel d'Archéol. Or.* E. Babelon, *Manuel d'Archéologie Orientale*. (Paris, 1888.)
- MAO. G. Contenau, *Manuel d'Archéologie Orientale depuis les origines jusqu'à l'époque d'Alexandre*. (Paris, 1927.)
- Materialien* C. F. Lehmann-Haupt, *Materialien zur älteren Geschichte Armeniens und Mesopotamiens*. (Berlin, 1907.)
- MDOG. Mitteilungen der Deutschen Orient-Gesellschaft.
- Mésop.* L. Delaporte, *La Mésopotamie: Les civilisations babylonienne et assyrienne*. (Paris, 1923.)
- Mesop. Arch.* P. Handcock, *Mesopotamian Archaeology*. (London, 1912.)
- Miss. en Cappadoce* E. Chantre, *Mission en Cappadoce*.
- MJ. The Museum Journal of the University of Pennsylvania Museum. (Philadelphia, Pa.)
- MofN. A. H. Layard, *Monuments of Nineveh*. (London, 1849.)
- Mon. Botta et Flandin, *Monument de Ninive*. (Paris, 1849-50.)
- Mon. Piot* Monuments et Mémoires Piot. (Paris.)

- Mus. Napoléon III* . . . A. de Longpérier, Musée Napoléon III ; Choix des Monuments Antiques.
- Music of the most anc. Nations* . . . Carl Engel, The Music of the Most Ancient Nations. (2nd ed., London, 1870.)
- MVAG.* . . . Mitteilungen der Vorderasiatischen Gesellschaft. (Leipzig.)
- NA.* . . . Victor Place, Ninive et l'Assyrie. (Paris, 1867.)
- NAA.* . . . A. de Longpérier, Notice des Antiquités Assyriennes. 3me éd. (Paris, 1854.)
- NaB.* . . . A. H. Layard, Nineveh and Babylon. (London, 1867.)
- NB.* . . . Carl Bezold, Ninive und Babylon. (Bielefeld und Leipzig, 1909.)
- Neubabyl. Königsinschr.* . . Stephen Langdon, Neubabylonische Königsinschriften.
- NFT.* . . . G. Cros, Nouvelles Fouilles de Tello. (1910.)
- Nippur* . . . John Punnett Peters, Nippur, or Explorations and Adventures on the Euphrates. 2 vols. (New York and London, 1898.)
- NIR.* . . . A. H. Layard, Nineveh and its Remains. 2 vols. (London, 1849.)
- Note sur un Monument, &c.* . . Bossier, Note sur un monument babylonien se reportant à l'extispicine. (Geneva, 1899.) Note sur un nouveau monument, &c. (Geneva, 1901.)
- OBI.* . . . Old Babylonian Inscriptions: ed. H. V. Hilprecht. (Philadelphia, Pa.)
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WVDOG. *Wissenschaftliche Veröffentlichungen der Deutschen Orient-Gesellschaft.* (Berlin.)
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INTRODUCTION

CHRONOLOGY AND PROVENANCE

THE terra-cotta figurines found in Mesopotamia do not, as a rule, reach a very high level of artistic merit, although there are notable exceptions, especially in the case of enamelled objects, which are often modelled with extreme care and finished with extraordinary delicacy of detail. The finest periods of Babylonian and Assyrian art produced masterpieces in this humble branch, just as they did in the more important fields of sculpture and architecture. In a land where good workable stone was scarce, however, big statues in stone were costly, but the little works in clay, made as they were in an inexpensive and easily obtainable material, were within the means of all, and served a useful purpose as votive offerings for the less exalted members of society.

The abundance of the material in itself, and the many different sites from whence it comes, provide a commentary upon the daily life, the dress, the customs, and above all the religious practices of the races which occupied the region throughout a period extending from prehistoric times, at least as early as 3000 B. C., to the first century of our era.

The terra-cotta figurines have been discussed by the more recent excavators of well-known sites, and the exact provenance of each object is usually carefully noted, thus furnishing valuable data for fixing the chronology. But the finds from sites investigated earlier were either summarily mentioned without any precise indication of provenance, or were entirely ignored as unworthy of attention by those whose sole aim was to carry off cuneiform tablets and splendid monuments of sculpture. Many pieces, too, were purchased from dealers who were ignorant of the spot where the objects were discovered or wilfully gave false information in order to conceal it.

It has been hoped that a study of the material as a whole might prove helpful, and that a comparison of a piece from some known site with replicas or similar works from other places would enable us to learn something of the types prevailing in any given area, the diffusion of the type and the changes it underwent in its migrations, as well as the artistic form it assumed, the approximate length of time such an artistic creation remained in vogue and its gradual transformation or degeneration.

The hardest problem of all in connexion with these terra-cottas is the chronology. The ideal method would be to date them in strict accordance with the stratification, but too often, especially in the earlier excavations, this was not carefully defined. Sometimes, too, the finds from one stratum may extend over three or four centuries, or else there had been infiltration from other levels, or later ages had ruthlessly cut into or utilized earlier constructions in order to provide a firm foundation for their own buildings.

The subject is one upon which competent authorities hold very diverse opinions, and the various dates assigned to one object sometimes differ by as much as a

thousand years, for one trained observer may consider a piece to be archaic, whereas another writer of equal weight thinks it belongs to the Parthian or Sassanian epochs. Where scholars of such great learning do not agree it seems temerarious to venture an opinion, but in this work a tentative endeavour has been made to assign a date to each object, hoping thereby to furnish a basis upon which students can work out their own conclusions. In this attempt to place the objects in their chronological setting the criteria employed have necessarily varied according to the work under discussion. Where it was known, the dated level of the spot where the figurine was found supplied a limit of time later than which it could not have been made. But it might have been made at the same time as the building containing it, or a year, a century, or a millennium before. Therefore considerations of artistic style, of technique, of the type of dress depicted, the treatment of the hair and beard, and even the quality of the clay employed, all are important as supplying evidence as to the period when the work was made. But too often the provenance is entirely unknown, and then one must be guided by comparison with better documented pieces.

The style and artistic treatment of the work should be clues to the age to which it belonged. But it must be remembered that the terra-cottas were often negligently turned out in large quantities, and consequently that what appears at first sight to be the painful effort of a primitive craftsman may be in reality the late and careless production of a wholesale manufacturer. They were not as a rule independent artistic creations, for their fabrication falls into the class of handicrafts. For this reason the progress attained, the rules and conventions formulated in any stated epoch by the creators of the great works of sculpture or toreutics took some time to percolate to the craftsmen of the humbler branches of art who copied the masterpieces at a closer or longer distance of time, or took from them just as much as served their purpose with such skill as they possessed, often very feeble, and further handicapped by the necessity of reproducing their models through the changed medium of a totally different technical process. Therefore there are comparatively few fictile pieces which we can date with certainty in the great age of Gudea, but by the time of his successors the standard of artistic excellence attained in his reign began to penetrate to the workshops of the artists in clay, and the added sharpness of definition and improvement in drawing are very marked.

There are, however, a few exceptions to the rule, instances of real artistic creations which seem to have been regarded as true works of art and cherished heirlooms like the fine head of a god from Tello (No. 680) which was lovingly preserved in a pot and buried for safety, or the headless statue of a seated god discovered at Sippar (No. 655); it had been broken in antiquity and carefully mended, for on the neck was a layer of bitumen to stick the head on again. Another piece is the head of a god of the Neo-Babylonian period (No. 688), now terribly shattered, but quite admirable for its excellent workmanship. The finest of all for delicacy of rendering and perfection of detail is the relief of Ashurbanipal spearing a lion (No. 716).

The accounts of excavations are of great importance in the task of assigning a date to the fictile material, for certain sites can be dated within definite limits. Accounts of the undertakings of the various expeditions can be read in their published reports in archaeological journals and in the full description which some of them have published, or else in the admirable summaries of the work in the whole field given by writers of history or more general works.¹ Therefore to repeat the information here would be otiose, but it is necessary briefly to allude to the chronological value of each site in so far as it produced fictile material.

The fragments from Eridu are all from the prehistoric level and were discovered by the British Museum Expedition at Abu Sharein in 1918.²

At Kish certain objects were found in the prehistoric Sumerian city,³ and the Abbé de Genouillac discovered a quantity of material, not in a temple, but in a workshop and in private dwellings. He states: "I believe I can propose for the whole group a date very close to the First Dynasty of Babylon. For most of the objects found at Kish the date is certain, all the documents gathered at the same time in the region of El-'Akhmer betray the period of Hammurabi by the dates, the writing and the grammar."⁴ But it must be noted that he found sporadically or purchased several pieces which are incorporated into his catalogue, but are of much later date, Neo-Babylonian or Parthian.

Surghul and El Hibba were excavated by the *Deutsche Orient-Gesellschaft*.⁵ Numberless graves were found, but the cities seem to have been destroyed by fire at an early date, for nothing was found later than the First Dynasty of Babylon.

Erech, the ancient Uruk, marked by the mound of Warka, was investigated by Loftus. Excavations were begun by the *Deutsche Orient-Gesellschaft* in 1913, and have been resumed under the leadership of Dr. Julius Jordan;⁶ some of the material is from the more primitive ages, but the mass of the finds are of Neo-Babylonian and Parthian days.

Larsa, the modern town of Senkereh, was a very ancient city which maintained its importance until the time of Hammurabi. Loftus visited it and brought back interesting reliefs from there.⁷

At Shurippak, now covered by the mound of Fara, houses and graves were found. The buildings were all built of plano-convex bricks, indicative of an early date, but the whole city was destroyed by fire. The human figurines all belong to primitive times, but models of animals are of various periods. It was excavated by Koldewey in 1902 and by Andrae and Nöldeke in 1903.⁸ Kissura, at a little

¹ Hilprecht, *Expl.*; King, *HSA.*; *HB.*; Rogers, *HBA.*; Meyer, *GA.* (4th ed. 1921); Olmstead, *HofA.*; Handcock, *Mesop. Arch.*; *RLV.* (see name of city).

² Hall, *PSA.*, xxxii (1919), pp. 25-8; *JEA.*, ix (1923), pp. 188-93; Thompson, *Archaeologia*, lxx (1918-20), pp. 101-44.

³ H. Weld and Field Museum (Chicago) Expedition to Mesopotamia; Langdon, *EatK.*, i.

⁴ De Genouillac, *PRAK.*, ii, p. 5.

⁵ Koldewey, *ZA.*, ii (1887), p. 415; Zehnpfund, *AO.*, xi, pp. 42-8.

⁶ *MDOG.*, Nr. 51 (1913), pp. 47-76; Nr. 53 (1914), pp. 9-17; Nr. 66 (1928), pp. 1-18; Jordan, *UW.*

⁷ Loftus, *Chal. and Sus.*, pp. 254-6; Zehnpfund, *AO.*, xi, pp. 53 f.

⁸ *MDOG.*, Nr. 15-17 (1902-3); Zehnpfund, *AO.*, xi, pp. 27 f. The complete publication of the Fara finds will be made by Dr. Heinrich.

distance from Shurippak, is now marked by the mound Abu Hatab. It was of some note in the Sumerian period, but was destroyed by Samsu-iluna.

The city of Lagash or Shirpurla, the modern Tello, is renowned on account of the splendid works found there. The excavations were undertaken by an expedition under the leadership of E. de Sarzec and afterwards carried on by Captain G. Cros.¹ The objects fall into two groups; the archaic period of Ur-Nina, Eannatum, and Entemena, followed by a gap: then come the magnificent works of the time of Gudea, after which the monuments cease until a few wretched pieces belonging to the Parthian age make their appearance.

Ur is of the utmost importance from the chronological point of view. One or two prehistoric figurines were found by the British Museum Expedition, but the real excavation of the whole site has been undertaken by a joint expedition of the British Museum and the University of Pennsylvania under the able leadership of Mr. C. L. Woolley.² His illuminating periodical reports of progress foreshadow what one may expect from the complete publication, one volume of which has already appeared. The careful stratification employed during the excavations should enable one to date the finds within comparatively narrow limits, but until the full publication appears I can only make cursory reference to the terra-cottas and judge them by comparison with those from other sites. The objects found in the cemetery of Diqdiqqeh can be placed in one specific period. Mr. Woolley writes: "The date of the cemetery is quite certain; every object intrinsically dateable belongs to the period of the Third Dynasty (N.B. this archaeological period may well be longer than the actual life of the dynasty), and there is not a single object which on internal grounds we should be justified in assigning to any other date."³ That is from about 2300 to 2000 B. C. But objects from other parts of the site may be very archaic or of Neo-Babylonian or even Parthian times.

Nippur has also produced abundant material from almost every epoch from the prehistoric to the Sassanian age; but as the exact spot where most of the pieces were found is not recorded, each must be judged on its merits without reference to its archaeological setting. Nippur was excavated by the Babylonian Expedition of the University of Pennsylvania under various leaders.⁴

Sippar, now Abu Habba, was investigated by Rassam and excavated by the Turks under the direction of Père V. Scheil in 1894.⁵ The finds from these excavations can be dated with some certainty from the tablets found with them, mostly letters and contracts dated in the reigns of Hammurabi and Samsu-iluna.

Babylon was politically of great importance as the capital of Babylonia, but owing to the rising level of the Euphrates excavations could not be carried below the stratum of the time of Hammurabi; but the terra-cottas range through the successive ages down to the time of the Parthians. The principal excavations were

¹ De Sarzec, *DC.*; Cros, *NFT*.

² Woolley, "Excavations at Ur of the Chaldees", *AJ.*, iii (1923), pp. 311-33; v (1925), pp. 1-20, 348-400; vi (1926), pp. 365-401; Hall and Woolley, *Ur Ex.*, i: Al-'Ubaid.

³ Woolley, *AJ.*, v (1925), p. 18.

⁴ Peters, *Excav. at Nippur*; Hilprecht, *Expl.*; *ABT.*; *BE*.

⁵ Scheil, *SFS*.

carried out by German scientists, who have obtained splendid results from their painstaking methods.¹

Ashur was an Assyrian town on the right bank of the Tigris. The earliest inscription found there belongs to the Patesi Zariku, a vassal of Bur-Sin of Ur, but the work on the temple of Ishtar proved that under the later temple was a still older one and the origin of the sanctuary must go back to a remote past. Very many terra-cottas were found there, varying in date from the archaic to the days of the Parthians. The site was excavated by W. Andrae, who has published an account of the earlier phases of the temple of Ishtar, including a valuable study of the terra-cottas found there. We must hope that his description of the later temple will follow in due course.²

Nineveh was made the capital of the Assyrian Empire by Sennacherib, but its origin should doubtless be placed earlier. It was one of the first places to attract attention, and Layard, Loftus, Rassam, and George Smith all worked there.

Calah, the modern Nimrud, was built by Shalmaneser I, and Ashurnasirpal transferred the capital to it from Nineveh. Khorsabad was also a late Assyrian town; it was excavated by Botta in 1842, and in 1851-5 Victor Place completed the excavations.

Susa in Elam is most instructive chronologically, and the work of excavation has been so ably carried out by the members of the *Délégation en Perse* under the leadership of J. de Morgan that the whole course of the city's existence can be divided into a series of epochs according to levels. The Proto-Elamite or prehistoric epoch is contemporaneous with the finds at Moussian and other prehistoric sites and extends to about 3000 B.C. The First Elamite period stretched from the prehistoric age to the accession of the dynasty of Agade, about 2700 B.C. The Second Elamite epoch is from Sargon I to Hammurabi. The Third Elamite epoch covers the period between Hammurabi and the beginning of the first millennium, and the Fourth, the Assyrio-Babylonian epoch, goes from the first millennium to the Persian conquest.³

In this study the objects have not been arranged in groups according to their chronological position, partly because of the great divergence of views upon this matter, and partly because that arrangement would add to the difficulty of finding any one object within the group. The material has therefore been grouped according to types, but within the limits of the types it has, as far as possible, been placed in chronological sequence.

There is one bright spot in the study of the fictile figurative remains from Babylonia: it is rare to come upon a forgery, and where such wares have been offered for sale they are generally so palpably false that even a person of slight antiquarian knowledge would not be deceived.⁴ The objects are of so little value intrinsically, and when found at all were usually discovered in such quantities, that it is not worth while to fake them; a clandestine dig is a more profitable source of revenue.

¹ Koldewey, *TBB.*; *WB.*; Reuther, *ISB.*

² Andrae, *AIT.*

³ De Morgan, *DP.*, *Mémoires*, i, vi, vii, viii, x, xii, xiii.

⁴ J. Ménant, "Forgeries of Assyrian and Babylonian Antiquities", *AJA.*, iii (1887), pp. 14-31.

FASHIONING THE FIGURINES

THE terra-cottas are found in various places ; in temples where they must have been deposited as votive offerings, in tombs where they possessed an apotropaic significance, and, more rarely in the earlier periods, in houses where they may have served as amulets or to adorn the household shrine. There are a few cases, at Sippar for example, where a potter's shop was discovered with all his wares ready for distribution. At Nippur the temple school contained material which served for the instruction of the students.

The number of figurines bearing inscriptions are few. There is one very early female figure from Fara (No. 30) which has meaningless characters traced upon it, and another from Ashur (No. 33) bears a few words. A broken statuette from Ur is inscribed with the titles of a nameless commander (No. 478), and the relief of a man in an attitude of prayer has three lines of inscription which have been only tentatively deciphered (No. 527). On a wild boar is the statement "Azaru, of the tribe of Esagila" (No. 880), and a little dog from Sippar bears the naïve and touching dedication: "To the goddess Me-Me, this dog of terra-cotta which I have made and dedicated" (No. 1122). All these inscriptions are votive in character, but on the apotropaic figurines of the "messengers of the gods" from the temple of Ninurta and from temple "Z" at Babylon (Nos. 986, 980) the meaning was apparently of "aversion", a desire to ward off evil influences. The same intention is discernible in the names written on the dogs from Nineveh, Kish, and Nippur (Nos. 1123-5). Nothing was inscribed on the doves from the temple of Ninmakh and temple "Z" at Babylon (Nos. 919-20), for the curse of "aversion" was set forth on the little clay label attached to the bird by a thin wire. On the plinth of the relief showing a man contending with a lion (No. 717) there was a legend, but now only one word can be made out, traced in Aramaic characters.

As the subjects represented were mostly religious in their import, the pristine types were preserved and repeated with scarcely any alteration for an almost incredible length of time. Yet some changes did creep in, for as the design became conventionalized, the artist lost interest and seems at times to have forgotten or misunderstood the real significance of many of the details he copied.

In the prehistoric age the clay was usually of a fine, close texture and of a white or creamy tint, but in certain localities a greasy clay with a dark green tinge was employed. This clay was used in Babylonia in the late Assyrian epoch also, whereas in Ashur a few specimens are of dark purplish-red clay. Elsewhere the clay ranges from creamy white and deep yellow to brick red. The commonest clay in the last part of the third millennium was a red clay which, when well baked, turned creamy on the surface, almost like a slip. Occasionally rough works of badly purified clay still show bits of straw and other impurities.

Animals and crude attempts at the human figure were modelled freehand in the prehistoric era, and this practice was continued sporadically throughout the ages, for in the second half of the third millennium there are a certain number of figurines built up in the "snowman" technique, that is to say, bit after bit is added to the original lump to mould the limbs and features, one dab is stuck on

for the nose, others for the eyes, two rolls for arms and so forth. Even in the Parthian period certain portions of the rider groups then so common are modelled free, but so carelessly and unskilfully that they have all the uncouth appearance of works of a primitive epoch.

About the time of Gudea the moulds were used as stamps, thus producing a figure in relief upon a flat background, and the design obtained in this way was often touched up with great skill. Occasionally the mould slipped and the resulting design was blurred, or details were duplicated, as for instance, the horns on the tiara.¹

The practice of casting in a single mould was introduced very early, certainly by the middle of the third millennium, and many of the moulds thus used have been discovered. They also were usually of terra-cotta, baked until it became as hard as stone, and were easy to transport, which perhaps accounts for the wide distribution of certain types.

The piece was roughly smoothed by hand at the back, and this method frequently gave it a somewhat rounded form. The upper surface of the mould left a border round the design which the artist did not trouble to remove; it was often very uneven, but sometimes of considerable projection.² These are the "tongue" and oval reliefs of the earlier period.

From the Assyrian period onward the statuettes were often cast hollow in double moulds, and the two halves, when lifted from the moulds, were stuck together, the join being smeared over with a little damp clay to make the two parts adhere. As these late works were generally covered with a chalky slip and then coloured, the seam in the better made pieces was scarcely visible; but now that both paint and slip have almost disappeared the procedure can easily be studied.

As a rule the figurines were baked, sometimes to such a degree that they attained almost to the hardness of stone; but unbaked examples were not uncommon, and are to be met with until the end of the Assyrian Empire. The apotropaic figures of "messengers of the gods", placed in clay capsules as foundation deposits in most of the temples of the later Assyrian period, were frequently unbaked, which accounts for the fact that so often the capsules were discovered to contain nothing but a crumbling lump of clay or heap of dust.³

It is rare to find a figurine which stands firmly on its own base. The very archaic "bell figurines" can, of course, do so, and occasionally the lower part of a figure was broadened out to make a stable base. At other times the lower portion tapers so abruptly as to suggest that the figure was meant to be planted upright in sand or some prepared foundation. But evidently they were usually intended to be laid on a flat surface, or at least to be propped up against a shelf or wall. Sometimes a seated figure could be made to stand, because the front part was prolonged to ground level and at the back two little stumps served as supports, thus transforming the object into a "chair relief", a cross between a flat relief

¹ Cros, *NFT.*, p. 255, fig. in text.

² Heuzey, *DC.*, p. 248; *OOA.*, p. 2; King, *HSA.*, p. 75.

³ Koldewey, *WB.*, pp. 226, 288.

with a support at the back and a figure in the round seated on a chair or throne, also worked out in the round. This arrangement is only used for seated figures and must be a survival from the prehistoric age when a square lump of clay served as a seat and then another lump was elongated at the lower end, bent twice at right angles and stuck on to the front of the square block to indicate a personage seated on a throne (No. 269).

It seems probable that in archaic times colour was employed to hide the inequalities of the clay and to indicate minor details in the design, such as the implements carried by a god, or portions of the drapery. The broken stone relief found in the archaic temple of Ishtar at Ashur illustrates the use of colour for such a purpose.¹ Certainly in the prehistoric age colour was used, but it was limited to bands, spots or flecks of rusty black, chocolate-brown or red applied to the clay without any medium or slip. Animals treated in this manner have been discovered at several prehistoric sites, a lion from Moussian (No. 735), mules from Susa (No. 772), the exquisite little bull from Erech (No. 824), a pig from Ur (No. 881) and another from Kish (No. 882), and a porcupine from Eridu (No. 889). Human figures are rare, but the specimens from Nippur and Ur (Nos. 9, 344) show that they were not unknown.

In the later Assyrian Empire each piece was taken from the mould and dipped in a bath of thick white lime; a slip was thus formed, and on this the colours were applied to bring out details of modelling which had been obliterated. The figures buried under the pavements were treated in this way,² and so were the dogs with magic inscriptions from Nineveh (No. 1123). In the Hellenistic period figures received a fine slip and were painted with delicate tints like the Greek models. In Parthian times there was a return to the coarse slip and heavy, dull colouring of former days, although the range of colours was more extensive. The groups of two musicians and the series of the lady wrapped in her mantle (Nos. 299, 300) often show traces of the original colour scheme.

At Susa a fragment of glazed ware was found in a heap of potsherds of the second style; therefore it can be approximately dated and proves that such ware was known in Asia from the epoch of Sargon of Agade and Naram-Sin.³ Once the technique was applied to ceramics it was not long before it was used for figurines also, and some of them were found among the foundation offerings in the temple of Shushinak at Susa, which fixes their date in the reign of Dungi, who founded or rebuilt the temple. At Ashur figurines of glazed frit were discovered when excavating the archaic temple of Ishtar. The earliest of them must be almost contemporaneous with the finds from Susa.

These figurines, however, were not really enamelled, but were painted with a limited range of colours, greenish-blue and pale yellow, and they were then covered with a glaze or varnish before being rebaked. The original colour scheme is now almost lost, for the colours have often fused or altered in baking, and have faded to a pearly white or mingled in a subdued play of blended tints.

¹ Andrae, *AIT.*, pls. 27, 28, *b, c*.

³ Pottier, *DP.*, xiii, p. 97.

² Woolley, *AJ.*, vi (1926), pp. 378 f.

In the second half of the second millennium a vitreous glaze is found in use at Susa for small objects, and between the thirteenth and eleventh centuries it was freely applied to large surfaces, for instance, the great lions from the entrance to the temple (No. 737). At Ashur the earliest example of this technique is a vase fragment with plastic rosettes and an inscription of Adad-nirari (1300 B.C.). After the period of Tukulti-Ninurta I the wall decorations bear witness to the progress of the industry, which was so extensively employed for Assyrian architectural decoration that it rapidly attained to a high degree of excellence.¹

In the first millennium enamelled figurines make their appearance, often adorned with rich and varied colours. Dark blue, light blue, golden yellow, white, and perhaps also green were employed, and the artist learnt how to set them side by side with artful cunning so that they did not run in the firing, but possessed an astonishing durability. But these enamelled figures were as costly as enamelled ware and can never have been in common use. They may have been made as *objets d'art*, but were more likely choice votive offerings, for even the enamelled horse's head from Ashur (No. 781) was probably part of a group of a horse and rider dedicated by a member of the wealthy class of Assyrian knights.

TYPES IN VARIOUS AGES

A RAPID survey of the types most prevalent at various epochs may give a vague indication as to the age to which the work belongs. In the prehistoric period little models of animals and very primitive female figures appear, and may be assigned to the second half of the fourth millennium. Gradually male figures are introduced, and at the turn of the fourth and third millenniums one begins to find the uncouth gods bearing a club or "boomerang" from Nippur, Ashur, Ur, and other places; the nude female figures are numerous, bell-shaped, cylindrical or roughly modelled in human shape.

Dr. Möbius has demonstrated that a characteristic feature of very early Mesopotamian art is the "oriental silhouette";² that is to say, in picturing a seated figure in profile the thigh is unduly shortened, the leg below the knee is much too long and the line of the garment flows in a gentle curve from waist to feet without making any angle at the knee. As a rule there is no correlation between the sitter and the seat, and this produces the effect of a person sitting in the air upon the small of his back. The clay reliefs are usually of an age which had passed beyond this phase of art, but the more primitive pictures of the goddess holding a bird still show traces of the convention (Nos. 404-5).

Early Babylonian art differed from that of Egypt in another particular: although the figure is always seated in profile the head often faces frontally. This is such a common practice that scores of examples among the fictile objects might be cited.

About 2600-2500 B.C. the terra-cottas advanced rapidly in artistic merit and there are some small reliefs which were evidently inspired by great monuments.

¹ Unger, *RLV.*, iii, pp. 194 f.; Andrae, *AFK.*, pp. 2-4; *MDOG.* Nr. 63 (1924), p. 25.

² Hans Möbius, *Athen. Mitt.*, xli (1916), pp. 141-5.

like Naram-Sin's splendid stele. The reign of Gudea seems to have been one of those epochs in history when the artistic impulse was so overwhelming that it reached to the minor arts also and, even for a craftsman, it was difficult to turn out an ugly object. Reliefs far exceed figures in the round in number, and the favourite subjects were deities on their thrones or armed with their symbols or weapons; priests in reverent guise with folded hands, worshippers carrying a goat as offering, foreign types, either prisoners or allies, are all portrayed. The old veneration for the gods is maintained, but a new vitality and movement have entered into the representation even of sacred subjects, and the remaining traces of archaism are almost concealed by the natural and lifelike rendering.

The modelling of the works of Hammurabi's time is even more natural and easy, but the productions seem to have lost something of the spontaneity and childlike joy in creation manifested in the earlier age. Ishtar introduces a king or worshipper into the presence of an enthroned deity (No. 477), divine couples caress each other, worshippers offer goats and single figures of gods and goddesses abound.

After this wonderful age of productivity reliefs are less frequently found, and single figures made in moulds are numerous. The traditional models are maintained, but they are repeated in a mechanical manner, and all one can do is to trace the gradual degeneracy of the types. In the Kassite period the bodies are plump and squat, and the attitudes consequently appear gauche, the drawing puerile: but the artist is keenly interested in the scene he depicts. Perhaps to this period one might assign a chariot front from Kish (No. 1274); the goddess Ishtar stands with one foot on a lion, her quiver slung at her shoulder. From the waist downwards she is turned to right, but her head and the upper part of her body are frontal. This unhappy transition of the planes and the unduly large head are characteristic of the period, and another detail is the right arm lowered by her side, the hand open in a meaningless gesture, whereas she should, of course, hold the curved scimitar. Even more typical is Ishtar standing on a lion (No. 466). The dumpy figures are telescoped into themselves, and the original idea is grotesquely rendered.

A long blank period follows when wars and political upheavals were too common to permit much interest in art. But about 1000 B.C. the magnificent life-size lions made of enamelled terra-cotta were set up in Susa (No. 737), and they were the forerunners of the lions and winged monsters in stone which guard the palaces of later Assyrian kings.

With Nabu-apal-iddina (851 B.C.) we come upon another fixed point, for Nabopolassar (625 B.C.) discovered in the temple of Shamash at Sippar the stone tablet of his predecessor. This he enclosed with two copies in clay showing all the details of the bas-relief on the tablet in a clay coffer which was brought to light in 1881 (No. 950). On the tablet is a long inscription relating the whole history of Nabu-apal-iddina's restoration and reorganization of the temple, and the relief shows the god seated in his shrine and approached by three worshippers. But the figure of the god cannot be taken as typical of that time, for Nabu-apal-iddina

recounts how he found a clay model of the Sun-god's image on the western bank of the Euphrates, and how he made a new image after this model, and it is his copy, presumably, which is represented on the relief. These squat, ungainly figures have been attributed to Kassite art, and they certainly reveal a marked decline from the great days of Babylonian art.

From the time of Ashurnasirpal (884-859 B.C.) onward there are great quantities of female figures with clasped hands, holding the breasts or, very often, suckling a child. Numerous, too, are the fictile statuettes enclosed in capsules made of bricks and placed beneath the thresholds as foundation offerings.

The drawing of a man with two monkeys, one perched on his shoulder, the other hopping along beside him (No. 893), is a counterpart of the great bas-relief from the palace of Ashurnasirpal at Nimrud, and must therefore be dated about 880 B.C. Perhaps it was an artist's model for the larger work. The finest of all these preliminary drafts is the one showing Ashurbanipal spearing a lion, found in his library at Nineveh (No. 716). The work is quite exquisite in its delicate draughtsmanship, but the *minutiae* of the details do not detract from the vigour of the design. Almost equally beautiful, but from a much earlier period, are the fragmentary tablets showing a winged demon holding aloft his prey in his great talons (Nos. 1326-7).

Under the sway of the Achaemenid rulers there seem to have been few distinctive terra-cotta pieces, with the possible exception of rare models of soldiers. With the Seleucids came a wave of Hellenistic influence; rather poor copies of Greek figurines of the Tanagra type are plentiful, groups of Cupid and Psyche, Europa on her bull, figures of Herakles are all found. Genre pieces also make their appearance, but the motive which inspired them can usually be traced back to some religious or talismanic source. At this time one finds chubby and detestable children clasping birds, wreaths, and other objects, or riding upon animals.

The Persians and Parthians evidently had a predilection for little terra-cotta models. Deplorable in style and workmanship, they are still interesting as records of the dress and customs of the age. Men on horseback are very common, enveloped in their great cloak and wearing a pointed hood; archers on horseback (No. 805), ladies riding on horses or in litters (Nos. 331-8).

A favourite subject was a man wearing the characteristic dress consisting of a long-sleeved tunic girt round the waist by a girdle knotted in front with long hanging ends, long trousers with many horizontal folds and a cap or helmet on his head. He lies upon a couch, supporting himself upon his left elbow, and holding a cup or bowl (Nos. 555-60). This conceit seems to derive from the Hellenistic models of a woman lying on a couch, originally nude (Nos. 313-20), but later clothed (Nos. 321-5), and sometimes shown as wearing a full *chiton*, a mantle thrown over her lower limbs and a high pointed cap, merging, indeed, into a Parthian type (Nos. 326-9). Another subject typical of this period is the group of two musicians, one playing the double flute, the other holding an object like a *situla* which may be a drum or tambourine (Nos. 1193-1201). These groups came to light at Warka and other Parthian sites: the work is usually very poor, but when

the figures were picked out in colour the feeble modelling must have been less noticeable.

The most interesting of all these Parthian works is the relief of a prince paying homage to a goddess in her shrine. The artist has lost the art of correlating the figures in his composition, and the prince, instead of turning towards the goddess, stands frontally, clad in the characteristic costume of his race with long-sleeved tunic and trousers, his left hand resting on the hilt of his long sword, but his right hand extended towards the shrine (No. 951). Yet the scene is evidently derived from a classic model, for the goddess wears the *chiton* and *himation* which she draws aside with one hand, but she raises the other with open palm, the ancient Babylonian gesture of salutation. Thus a link is created between the primitive works of Babylonian culture and the late productions which, in spite of their crudity, still preserve something of the fine tradition handed down through the ages.

THE MEANING OF THE TYPES

A VERY important point to remember about the terra-cottas from Babylonia and Assyria is that they all, without exception, had a religious significance. Of course, in stating the fact thus baldly the very widest interpretation is given to the word religious, and perhaps sacred or *taboo* would be better terms. For by religion we here mean anything which might bring a human being into contact with supernatural powers, whether for good or evil. Taken in this sense the meaning of some of these objects will be found to be religious in the usual acceptance of the term, for they were votive offerings dedicated as a memorial of a sacrifice performed, or to invoke a divine blessing upon the dedicant. Others were more of the nature of sympathetic magic, an image made to ensure the fulfilment of some ardently desired benefit, chiefly fertility, but also the safety of possessions. The third category belong to magic pure and simple, apotropaic images to avert evil and to keep at a distance the powers of darkness. There must have been a fourth group, the instruments of real black magic, for we know that it was a common practice to make a wax or clay figure of one's enemy or of a witch or sorcerer who had wrought one harm, and to smash it or cast it forth whilst uttering a potent imprecation in order to rid oneself of any malign influence introduced into the house. Tablets inscribed with spells of this nature were found in Ashurbanipal's library.¹ From the nature of their function it is very improbable that any examples of this fourth category have survived, for they were fashioned for the express purpose of being utterly destroyed.

The researches of anthropologists reveal the fact that primitive man is not sensible of any real appreciation of beauty or any desire to reproduce a lovely object for itself. His first attempts at art have a purely utilitarian scope, the endeavour to fashion images which may embody good spirits or serve to avert evil ones.²

In some cases we do not know what meaning the images possessed for their

¹ Ungnad, *Die Relig. der Babylonier u. Assyrier*, p. 251.

² Contenau, *CAB.*, p. 68.

original owners, and on this account they have been regarded as genre figures. But sometimes one can trace their descent from an early type where the intention is perfectly clear, and this warns us that even apparently banal figures may have had some hidden meaning which was perhaps somewhat hazy even to the potter who fashioned them. Even the so-called "toys" do not seem to have been playthings for children, but rather they were miniature models of animals offered in sacrifice or as offerings of "first-fruits", or little models of utensils dedicated for the purpose of sympathetic magic.

It is still a debatable question among scholars whether the figurines depicting a nude woman in various attitudes really represent the Mother-goddess or a devotee, or are merely symbolic of the functions of womankind in general.¹ The fragmentary stone relief found by Andrae in the temple of Ishtar at Ashur, to which reference has already been made, suggests that the type of woman with her arms by her sides or holding her breasts is intended for the goddess herself. But here also the little terra-cottas, some of which are close copies of the larger relief, may signify merely the worshipper identifying herself with the goddess by assuming the same attitude.

The idea lying at the root of the conception might almost be termed sympathetic magic, for it is the desire to envisage, to increase, and to glorify the spirit of fertility as personified in the Mother-goddess. Even the very crude slabs, which are human only from the features scratched upon them, emphasize the sexual attributes as the essential part of the design, and the same thing can be traced throughout the gradual development of the type. Pumpelly points out that in the prehistoric excavations at the South Kurgan, Anau, the earliest figurines discovered in human form were female, and were found in the graves of children buried under the floor of the dwelling "in the contracted position which simulates that which they occupied before birth".² This suggests that the image of the Mother-goddess was laid in the graves to promote and facilitate the speedy rebirth of these little beings cut off before their time. At the other end of the scale, on the enamelled slipper-coffins of the Parthian age, one of the most frequent decorative motives is the figure of the nude female holding her breasts, an allusion to the mystery of regeneration and renewed fertility. As the craftsman's skill in making the figurines increased, the special functions of the Mother-goddess are more and more marked; she holds her breasts to symbolize the bounteous supply of nourishment, one hand or both cover her womb to typify her maternal functions, or she suckles a child. But as the fundamental conception embodied in these figurines was religious, all idea of obscenity is precluded, and they are simply a matter-of-fact statement of a deep-rooted belief. It is true that in later ages the picture was coarsened, but the remarkable thing is that the intention motivating the image remained the same throughout so many centuries. It is partly owing to the changing standards of female beauty that certain types appear coarse to us.

¹ De Genouillac, *PRAK.*, ii, pp. 6 f.; he sums up and comments upon the views of former writers and concludes: "For me . . . the nude female . . . is the representation of a statuette . . . or 'the doll-goddess', the goddess having become a doll."

² Pumpelly, *Explor. in Turkestan*, i, pp. 47 f.

At the period when the figurines from Susa, for instance, were made, a plump, rounded body with exaggerated hips was much admired (Nos. 169-71). But in general when these figurines are gross, they are so, like medieval sculpture, owing to the very *naïveté* of the artist, who wished to depict every detail with the utmost fidelity.

The other large series of a nude female with clasped hands is found continuously from the earliest times until the Parthian period, when it seems to disappear. It is probable that the type definitely represents a worshipper and not a goddess, for this attitude was precisely the early Sumerian gesture of prayer, the hand held before the breast, the left clasped in the right.¹

There are a few reliefs which show a woman holding on her knee a very large child who turns his head to the spectator. One example from Ashur was found in an Assyrian dwelling-house (No. 249); others are from Ur (No. 248). The same motive is portrayed on cylinder seals.² Possibly it typifies the king or donor as the child of the goddess, giving himself up to her protection like a child to his mother. Lugalzaggisi calls himself "son of Nidaba, nursling of Ninkharsag, and pupil of Ninabukhadu";³ and in the hymn Nabu reminds Ashurbanipal of the time when he lay upon the lap of the goddess and was nourished at her breasts.⁴ The fictile rendering of the subject conveys the same idea in a less material form, and the theory is strengthened by a relief found at Ur in the campaign of 1924-5 where the child is exceedingly large and sturdy and his protectress is designated as a goddess by her horned tiara (No. 396).

The various deities portrayed are scarcely differentiated one from another, and the symbols they hold are not, as a rule, the exclusive attribute of any particular god. Sometimes Marduk holds the threefold sceptre ending in lions' heads, at other times Ishtar carries it, or Ninurta whose emblem it really was. Shamash, Marduk, and Ishtar all wield the curved scimitar; the club, although distinctive of Enlil, is also borne by other gods.

A god is always a mature man with a beard and horned tiara, invariably clothed and usually in a stereotyped attitude. For purposes of convenience the female figures have been here catalogued as goddesses when they wear the normal tiara or turreted crown, or have other unmistakable attributes; in all other cases they are included under the section on female figures. A goddess, within the limits of our definition, is young, with flowing locks, crowned with the horned tiara or turreted crown and almost always clothed. The cylinder seals are some assistance in identifying the divine beings, because on them the name is frequently incised beside the figure. But one must remember that the cylinder seals were the results of another technique, which allowed of greater freedom of movement and of the grouping together of numerous figures; whereas the artist of the terra-cottas was limited by his material to a much simpler treatment, with no projecting or over-slender pieces which would easily break off. Too detailed a design would be liable

¹ Meissner, *BuA.*, ii, p. 81; Delaporte, *Aréthuse*, iii (1926), p. 90.

² Weber, *AO.*, xvii-xviii, No. 438; Ménant, *Glypt. Or.*, fig. 105.

³ Hilprecht, *OBI.*, i, 2, No. 87, Col. 1, 15-30; Jastrow, *CBA.*, p. 202.

⁴ Zimmern, *AO.*, xiii, p. 21; Craig, *Relig. Texts*, i, p. 6 f.

to be blurred in the casting, and foreshortening was rigidly ignored, so that only a very restrained pose was permissible in the case of a statuette, or a clear-cut silhouette when a relief was in question.

One goddess, at least, is unmistakable, for all her attributes agree with those depicted on the cylinder seals and on stone reliefs where her name is inscribed, and also with the description given of her in hymns and prayers. This is Ishtar as Goddess of War; she stands before us in full panoply, figured on the reliefs for over a thousand years with little change of details once the type was firmly fixed as a model for the artist. The best description is that given to Ashurbanipal by a seer who beheld the vision in a dream: "Ishtar, who dwells in Arbela, entered: on the right and left she had quivers hanging, she held a bow in her hand and drew a sharp sword."¹

It is not absolutely certain if the reliefs of very archaic type showing a goddess who sits upon a throne and holds in each hand a mighty spear really are intended for Ishtar, although the presumption is very strong (Nos. 400-3). There can be no doubt, however, about a later example where she proceeds to right with purposeful gait which gives life and vigour to the scene (No. 461). Here she wears the horned tiara and the divided skirt falling back with the impetus of her motion, and is armed with a sheaf of arrows. The fact that her tiara is adorned with a single pair of horns strengthens the supposition that the more primitive figuration is also Ishtar, and that originally this limited number of horns was traditional.²

The later representations show her conforming more and more closely to the type described to Ashurbanipal. She is crowned with the usual four-horned tiara, her robe is devised to give perfect liberty of action, on her shoulders are hung her two quivers, her bow is extended ready for immediate use, and in her lowered right hand is the curved scimitar. Sometimes she stands upon a lion (No. 462-6), or else upon a mountain, according to the aspect which it is intended to emphasize (No. 461). The only feminine thing about her is her carefully dressed hair, which is in no way discomposed by her rapid motion.

The goddess who holds a bunch of ears of corn or the fruit-bearing spike of a date-palm may be Nidaba, or a special aspect of whatever great goddess reigned supreme in the particular city where the relief was found (Nos. 455-6).

Another beneficent deity was Bau, identifiable by the birds clustering round her or upon which she sits (Nos. 406-8). The finest example of Bau enthroned upon birds is the remarkable statue excavated at Ur³ which tells us how she was pictured in very early days, with side locks which do not curl at the ends and a quaint little cape over her shoulders.

The goddess wearing a turreted crown has such special characteristics that she must be a marked individual and not a vague personification of any goddess as patroness of a city (Nos. 420-5). Her peculiar cape strewn with pearls is imitated in the figurines of a woman clasping a great disc to her chest and with features of the same harsh, ugly type characteristic of the goddess. Both types were dis-

¹ Cyl. *BV.*, 53 ff.; *KB.*, ii, 250.

² Legrain, *CB.*, p. 19.

³ Woolley, *AJ.*, vi (1926), pl. li, 6.

covered at Tello and at Ur: perhaps they illustrate two separate phases of the same divinity.

The second class of cloaked goddess is also very carefully distinguished (Nos. 430-4). Her tiara is always the same shape with one pair of horns only, her elaborate dress is precisely reproduced, her heavy mantle lends an air of mystery to her person. Her hair, even in the more sketchily modelled copies, is carefully arranged, puffed out round the nape of her neck and with one straight lock falling forward on to her chest on each side. Two knobs are visible, one on each side of the mantle's opening. Most of the specimens are so rubbed that details are almost obliterated, and it is only the example where she holds a vase (No. 434) that confirms our belief that the knobs are really clenched fists, and also links up this group with that of the goddess with the turreted crown who often grasps a vase in each tightly closed hand. This type is perpetuated until a late date, but degenerates more and more until only the face and a meaningless medley of decorative blobs and rectangles remain (Nos. 435-6). A piece found by Pumpelly at Old Merv is frankly a Sassanian travesty of the original idea, but is interesting, because it shows how long the subject endured.¹

A problematic figure is the deity, only the upper half of whose figure is rendered. A single pair of immense horns encircle the head, and the rich ornaments lead one to suppose that a goddess is portrayed. But the closest parallel to the curious moon-like face, big eyes and important horns is the copper statue-head found in the Royal Graves at Ur.² Bull's ears are not distinguishable on the clay reliefs, but one example has bosses of hair which may have been derived from them, just as the bull's tufted forelock has degenerated into a sort of cap, although the thick nose and deep-set eyes are still reproduced. Before this deity stretches a tray or shelf on which are two tiny beings so roughly modelled that all one can say is that they are human (Nos. 440-3). But in one case they are slightly differentiated, and the one to right seems to have a beard, which would suggest that they are male and female. In addition to the two little people the shelf bears a pair of minute lions *couchants* (No. 440), perhaps to imply that all living creatures are under divine protection. Evidently the full significance of the symbolism was soon lost, for the artist of a slightly later copy has misunderstood the details: he transformed the bodies of the lions into a necklace, and their extended forepaws became a medallion on the goddess's chest (No. 444). But the full moon face, the distinctive cap-like head-dress, the ornaments all reveal that a very ancient and venerable image is set before us.

Where should one place the goddess in her long narrow dress who holds a serpent in one hand and a bunch of grapes in the other (No. 438)? The style of the work is Parthian, but the underlying symbolism must be very ancient.

There are few undeniably male figures in the earliest period; usually the sex is doubtful, and it is only when they boast a beard like the little being from Khorsabad (No. 482) that one can be sure a man is intended.

¹ Pumpelly, *Explor. in Turkestan*, i, p. 200, pl. 55, fig. 4.

² Woolley, *AJ*, ix (1929), p. 323, pl. xxxvii, 1.

At a certain epoch scenes of boxers or wrestlers are frequent: they may have commemorated funeral games performed in honour of the deceased in whose tomb the relief was hung; or they may have had some more occult meaning typifying contests on the road to the other world: at present we know too little of the ideas of the Babylonians as to the after-life to venture upon an interpretation.

The attitude of prayer in all its earlier phases is well illustrated among male figures. A good example of the earliest custom is a bearded man in a turban, diagonally draped garment and great necklace fastened on his shoulders (No. 514). He has a large nose and dabs of clay for eyes. The way in which his left hand is clasped by his right can be very plainly seen. From style and details this relief must be dated about 2600 B.C. Another relief from Tello resembles the statue of Gudea; the man has both head and face shaven, and he wears a mantle which covers his left shoulder and is draped over his forearm (No. 515). At that period the right hand was laid in the open left, or, as in this case, the hands were clasped. In the time of Hammurabi the right arm was raised with the hand open, whilst the left was held clenched against the waist. This method is illustrated by two reliefs, one from Abu Hatab (No. 518) and the other from Kish (No. 520). In the former the man is clean shaven and with closely cropped hair, in the latter he has a long beard; but in both cases he wears the long, straight robe of the period, arranged over the left shoulder and leaving the right shoulder and arm bare.

There is also a long series depicting a worshipper bringing a kid for sacrifice (Nos. 528-38), and there are also rare examples of the god holding a kid to signify that he has accepted the offering (No. 701).

Figures of warriors may have been intended as a substitute for the person of the dedicant or the overlord on whose behalf he made a vow; or else to commemorate some special occasion, just as Greek athletes or their native cities set up a statue in the Altis at Olympia.

Reference has already been made to the Parthian reclining on a couch; the composition may have had a sepulchral significance, for it was a favourite subject with which to adorn the glazed slipper-coffins of the age.

It has been stated that it is difficult to identify the various divinities, because in the earlier period they had no very marked distinguishing characteristics. The archaic figurines of a god from Nippur have been called Enlil, because his worship was the predominating cult in that city, and for this reason the female figures found there have been thought to be his consort Ninlil.¹ But identical figures come from other sites and might equally well portray the chief gods of those cities: for instance, those from Ashur are perhaps the god "Anshar" or "Ašur" himself.² In order to avoid error arising from mere conjecture no attempt has here been made to identify the divinities represented, unless clear proofs of their individuality are forthcoming.

The only god who can be recognized with certainty is Martu, whose exact replica is found upon the cylinder seals with his name inscribed beside him. But for this unimpeachable evidence it might be doubted if a god were intended, for

¹ Meyer, *SS.*, p. 19; note 2, p. 103; *GA.*, i, p. 460.

² Andrae, *AIT.*, p. 104.

this is one of the exceptional cases where he wears a turban instead of the horned tiara. He has a short shawl thrown around him, then drawn over his left shoulder and allowed to hang down in front with a rounded end which sometimes has a decorated border. He steps forward, always to right, and his beard is blown back in long loose strands (Nos. 670-5, 1253-4). The only thing about him that varies is the implement he holds in his hands, for at times it is a mace held diagonally head downwards, at others it is a caduceus. This mode of depicting Martu was introduced by the Amorites in the days of Hammurabi;¹ it lasted a comparatively short time, and in the second millennium it vanished utterly.

The god holding a vase with two flowing streams of water has been called Ea with much probability (No. 625); but other beneficent deities carry a like receptacle.

The god who bears in one or both hands a curved weapon ending in a lion's head (Nos. 641-8) must have been thought of as a distinct personality, for his tiara is a peculiar dome-shaped erection and never has more than one pair of horns. He must be Nergal, the personification of the ardent midday sun which shrivels up everything by its heat: hence he was god of plague and fever, and ruler of the realm of the dead.² These functions explain why the reliefs depicting him are so numerous, for his image is one of those appointed by the ritual texts to be placed near the sick man's bed in order to drive away disease and death.

The somewhat similar god who holds a lion-headed caduceus in front of him is presumably Ningirsu, the god of Lagash, whose emblem was identical with that of his city (Nos. 650-2). He was later absorbed or superseded by Ninurta, whose cult had a remarkable revival in the late Assyrian Empire.³ He also was looked upon as an averter of evil, for the ritual text tells us: "Ninurta pursues the demon."

This exhausts the meagre list of divinities whom we can identify with comparative assurance; but there are others who fall into distinct categories, although we may hesitate to name them. The god who carries a whip and sometimes sits upon a ram must be a local patron of flocks and crops rather than a member of the recognized pantheon (Nos. 660-4).

Heads of gods are sometimes preserved, broken from the body, but astonishing for the masterly rendering of details which they display. Such a head is the one from Nippur in Constantinople (No. 689), or the superb head from the temple of Ninurta in Babylon (No. 688).

The reliefs of a man contending with a lion appear to have an apotropaic significance. At Larsa, where the exact provenance is known, they were discovered in tombs and formed part of the famous group of reliefs including the boxers and other subjects. As the lion is usually vanquished in the contest, perhaps the beast symbolized bad spirits or influences against which the dead man must be protected, or which he must overcome with the aid of these magic pictures. The relief of Ashurbanipal and the lion is perhaps one of the very few works which have not a hidden meaning, for it has no other aim than to put on record the king's prowess.

¹ Legrain, *CB.*, pp. 28 f.

² Zimmern, *ERE.*, ii, p. 312.

³ Zimmern, *ERE.*, ii, p. 312; Jastrow, *RofBA.*, p. 57.

Yet even the manifestation of the monarch's triumphs had an ulterior motive, because the more glorious was the king so much the greater was the homage he rendered to the gods.¹

The great enamelled lions from Susa served the same purpose as the stone figures of hybrid monsters in Assyrian palaces; they guarded the entrance against any disturber of the peace, human or superhuman (No. 737).

The strange monsters with movable heads have been regarded as toys (Nos. 749-51). Those from Sippar were found in a potter's shop, which tells us nothing as to their ultimate destination; the ones from Kish seem to have been sporadic finds. Their forbidding appearance makes them unsuitable as toys, and the fact that most of them are ithyphallic suggests that they belonged to another category. Their nearest parallels are the bearlike figures found buried under the floor of a room at Ur, and therefore it is highly probable that these creatures were also made to be buried for their apotropaic value. In that case their efficacy most likely consisted in the fact that their hollow bodies contained some grains or fragments of a peculiarly omnipotent magical substance. Perhaps they should rightly be classed with the other prophylactic figures, but as it is not certain that this was their function it is safest to include them among the animals.

Certain points at once strike one about the reliefs figuring a dog with its keeper (Nos. 752-7). The dog is always a fine large animal drawn with scrupulous accuracy, and is always on a larger scale than its keeper who was evidently a purely accessory figure: the dog is adorned with a belt and collar, therefore it was a prized possession: its figure is repeated on several reliefs, arguing that the subject was well known and a favourite one. All these facts suggest that the dog belonged to a temple precinct and may have played an important part in the ritual, or was kept as the attribute or symbol of the god, like the bull of Apis or the sacred crocodiles at Thebes; in Babylonia itself the hounds of Marduk are mentioned by name.

The bulls or goats grouped heraldically on either side of a tree were a motive already in use at the period of the Royal Graves at Ur, where it was used to decorate gaming boards;² it was much beloved in Elamite art and then passed to the Hittites, to be taken up once more in the later Assyrian epoch when it developed into the elaborate schemes of genii guarding the "Tree of Life". The underlying symbolism is unknown to us, but it is certain that something more than a pleasing symmetrical composition was intended.

Apes in various attitudes seem to have had a distinctly apotropaic quality, perhaps because they were considered caricatures of human beings, and therefore inasmuch as their postures were more grotesque so much the more efficacious were they to avert untoward influences.

Snakes in many religions and ages have been regarded as chthonic in character, and both at Tello and at Ur it was in the necropolis that models of snakes were found, and in the latter place funeral urns were decorated with reptiles.

The composite or fantastic creatures are mostly creations of the later Assyrian Empire when their original mystic character was subordinated to their decorative

¹ Contenau, *CAB.*, p. 69.

² Woolley, *AJ.*, viii (1928), pp. 438 f., pl. lv, 1.

quality. Exceptions to this are the man-headed bull and the dragon, for both go back to very remote times as the cylinder seals bear witness. The dragon, so prominent in the days of the First Babylonian Dynasty, is equally in evidence in the last days of the Babylonian Kingdom, for of all the apotropaic figures appointed by the ritual texts to be buried under the floor one of the most potent was "clay figures of the Mušruššu, covered in . . . paste".¹

In the ritual to exorcise demons symbolic acts played a part and images of wood, wax, clay, and other substances were prepared. The ideas in connexion with these figures were complicated and sometimes contradictory, but at the root of them all lies the doctrine of vicarious sacrifice. Pictures of the gods were believed to aid by suggestion the fulfilment of the beneficent purpose of the rite. On the other hand images of demons scared away the wicked doer and rendered abortive his nefarious attempts by turning the evil back upon him. An image of the sick man or the afflicted limb was made so that the sickness might be transferred to the model, and when that was destroyed the disease would also disappear.²

The figures buried in capsules at the entrance to temples or under the floors of houses were intended to avert evil and bring good luck. One such figure found at Babylon is inscribed "messenger of my (?) gods, who carries out all messages" (No. 980). The epithet of messenger is a more correct one for these figures than to call them all "Papsukkals" for Papsukkal was only one of the messengers of the gods, and the texts differentiate the prophylactic figures by other names as well.

Beside their function of protecting a building they were sometimes grouped around a sick man to conjure away the demons of disease and death. The figures assume diverse aspects, for in order that the incantation should be flawless the whole series of figures had to be complete in every particular, in number, shape, and position. The excavations at Ur have yielded the entire set, and have also furnished invaluable information as to the proper place assigned to each figure (No. 952). Those buried beneath the pedestal of a cult statue in the Neo-Babylonian age always seem to have been in the shape of a god with a horned tiara and a plain robe who held a long staff entirely of gold or else of wood coated and tipped with gold (Nos. 981-5). This god is perhaps a later version of the secondary deity portrayed on a Stele of Gudea now in Berlin.³ The scene set forth is the introduction of Gudea by his divine patron Ningishzida to the great god Ningirsu. Looking on at the scene without active participation is another god with horned tiara and a flounced robe. His hands are folded, but he holds a long staff, apparently his wand of office as doorkeeper whose duty it was to introduce suppliants into the presence of the higher power.

A kindred figure was Dumuzi-abzu, a son of the god Ea, often confused with Gilgamesh, with whom he had certain characteristics in common.⁴ At first he was without any clothing; then he is figured as wearing a triple "water-girdle",⁵ and lastly with a rectangular cloth such as soldiers or working men wore, but fastened

¹ KAR., No. 298, reverse.

² Weber, AO., vii, p. 21.

³ VA. 2909; Meyer, SS., p. 44, pl. iii.

⁴ Heidenreich, *Beiträge zur Ges. d. Vorderas. Steinschneidekunst*, pp. 20-6.

⁵ Curtius, "Studien zur Geschichte der altorientalischen Kunst", i: SBBAW., 1912.

by a cord which is sometimes knotted at the back and hangs down with long ends, each weighted down by a large bead. Normally he is presented frontally to the spectator with a full round beard and rough hair which twists into three curls sticking straight out on either side of his head. On the cylinder seals he is pictured in various attitudes, paired with Enkidu or with a counterpart of himself, or else with numerous other figures in apparently haphazard grouping. The representations of Dumuzi-abzu in clay begin much later than they do on the cylinder seals, but in the second half of the third millennium he often appears holding a vase from which spout two streams of water (Nos. 997-1001), the vase of his father Ea, or holding a spear (No. 1003). This last approximates to the prophylactic figures among which is a man with certain characteristics of Dumuzi-abzu, the curled hair, the full beard, but tamed down almost beyond recognition and clad in the long belted robe of an Assyrian official (No. 972). Sometimes a pair of these figures guard the door of a shrine (Nos. 1004-7).

His companion Enkidu, half man, half beast, appears almost as early on the cylinder seals.¹ There is some uncertainty as to the authentic characteristics of Enkidu, but as this demonic figure is constantly coupled with Gilgamesh, and is always treated as his companion or helper, never as his foe, it is convenient to designate as Enkidu this being with a human head and trunk, but the ears, legs, and tail of a bull. He wears a tiara with a single pair of horns and is usually nude, or has only a little loin cloth like Gilgamesh. On the cylinder seals he is often seen in profile, in contradistinction to Gilgamesh, but on the clay reliefs his head is always portrayed full face, although his body may be in profile, and he generally holds a standard (Nos. 1008-17). Enkidu is also duplicated, and a pair of these beings stand on either side of a shrine or column (Nos. 1021-3). An unusual representation is the relief from Ur (No. 1020) where he stands before a seated goddess who, from the birds at her feet, might be Bau, but in view of the legend of Gilgamesh is more likely Ishtar in her aspect as goddess of love.

There is one strange personage who is neither god nor demon, and yet seems to have some occult meaning which is now hard to decipher. This is the dwarf with bandy legs who usually stands upon a high base, always frontally, but in various attitudes. His big head is over-weighty for his stunted body, and his face is as a rule clean-shaven. Sometimes he is nude, but has an enormous torque round his neck and his fists are clenched and pressed against his chest; at other times he still has the torque, but wears a loin cloth reaching to just above his knees. Then again, he is clad in a short belted tunic and a conical cap and plays the harp; or else he has an immense rider's cloak knotted on his chest and covering his back, and he plays the lute (Nos. 1028-40). Certain specimens show that a thick spiral lock of hair hung down behind his ear. In a few cases he has a curious object hanging from his girdle like a small flask or gourd. The meaning and creation of this type must be very ancient, for just such a being can be seen on cylinder seals of about 2500 B.C.² Whether the figure is introduced to fill a space or whether it formed an integral part of the scene is a mystery. Possibly it may have been

¹ Weber, *AO.*, xvii-xviii, p. 70; Delaporte, *Arethuse*, iii (1926), p. 87.

² *Ibid.*

regarded as an amulet, but from the fact that it is always posed upon a high base one would judge that the prototype was a statue fully worked out in the round.

Unfortunately only half the relief is preserved, showing a god trampling upon the head of a monster (No. 669). The gigantic face resembles those of the big series of masks portraying a demon with furrowed brows and cheeks, big staring eyes, gaping mouth and, most peculiar of all, a series of ridges which cross the bridge of the nose, border the lips and end in volutes below the chin, each curling in the opposite direction (Nos. 1047-52). The gradual evolution of the face can be traced from the ferocious and demoniacal nature of its beginnings to the mild and almost pathetic stage where all the features have been humanized (No. 1053). It has been called the face of Humbaba,¹ but the real face of Humbaba was very different, being entirely covered with a complicated maze of lines which have the peculiarity that the line, in spite of its astounding convolutions, is unbroken.² The other demon must have been overcome by a god in some notorious contest, like that of Marduk and Tiamat. A search among the cylinder seals proves that it was not a subject frequently represented, but there is one seal of the second half of the third millennium depicting a complicated scene of an enthroned deity, two man-headed bulls and a god (Shamash?) with a notched sword standing upon a large head.³

There are a few reliefs where the demon's body is pictured as well as his head, but unfortunately in all cases his feet are broken. He is nude, but has a little girdle round his loins. His left hand is clenched and pressed against his chest, whilst his right is raised sharply from the elbow as if he were brandishing a weapon above his head (Nos. 1043-6). The fact that he has bandy legs and stands frontally makes one think that there was some connexion between him and the mannikin who plays the lute or harp. Possibly the milder and more human conception derived from the demoniacal one where all the bestial elements were given prominence. For there is one curious thing about this figure; he appears to have lion's paws instead of human hands. There is a relief in Berlin as yet unpublished (VA. 7246) which, when it is made known, may throw much light upon this interesting problem.⁴ The figure of the fighting demon may have two meanings; by its forbidding aspect he may be thought to drive out anything ill-omened which may approach; and secondly he may be regarded as the concrete shape of the disease or misfortune which has befallen a man, and therefore by making his image all woes are transferred to his person and the man is set free.⁵

Reliefs depicting a man and woman on a couch are not mere presentations of a mundane subject; they have a mystic meaning and depict a further stage of the idea embodied in the figurines of the nude female figure in various attitudes, a manifestation of the life force. It was pictured materially in order to enhance its power of operation; thus these reliefs had the value of a charm to ensure

¹ Thureau-Dangin, *RA.*, xxii (1925), pp. 24-6.

² Sidney Smith, *AAA.*, xi (1924), pp. 107-14, pl. xiii.

³ Weber, *AO.*, xvii-xviii, p. 116, No. 271.

⁴ Cf. Dietrich Opitz, "Der geschlachtete Gott", *Archiv für Orientforschung*, v (1929), pp. 81-9.

⁵ Weber, *AO.*, vii, p. 25.

fertility.¹ The groups of Cupid and Psyche or two lovers perpetuate the idea in less realistic form, for most of those groups are derived from Hellenistic models and were created in an age when the original meaning was almost forgotten.

The small series of figures in grotesque or unseemly postures belong to the class of objects common in many phases of culture which consider that the act of making an indecent gesture is a most powerful protection against the evil eye or other sinister perils.²

Priests ministered in the temples of the gods, but their office also entailed the performance of magical ceremonies to exorcise evil spirits, disease or any kind of ill fortune.³ Certain categories, such as the *bârû* priests, were trained as seers, and it was their business to read the omens and thus to predict the future. Each body of priests had its distinctive dress and seems to have worn a badge of office or token by which their rank could be recognized (Nos. 1135-40). For many rites stated colours such as white or violet were prescribed and during ceremonies of exorcism the priest had to wear a red dress, a colour pregnant with magical qualities.⁴

The temple attendants included those who played musical instruments of various kinds. Their function was not so much to add the beauty of music to the solemnity of the rites as to make such a loud and pleasing noise that no ill-omened sound could be heard, and to drive away demons by their sacred clamour (Nos. 1141-1203).

Perhaps it is a misnomer to term altars objects of daily life; but as most of these fictile altars were used for household worship they formed an important part of domestic paraphernalia (Nos. 1204-8). The altars from Ashur in the shape of houses were temple, not domestic, furniture; but since they were models of the houses inhabited by the ordinary citizens they may be classed under the heading of daily life.

The singular urns decorated with serpents (Nos. 1218-19) do not fall into this class, but since one of them certainly mimics a shrine, they have been classified as buildings and seem to form a natural transition from profane to sacred architecture.

The thrones and couches are only mundane in so far as they are models of furniture in actual use (Nos. 1221-37). They seem to have been votive in character, but it is not easy to determine their full significance.

Clay models prove that at least three types of chariots were in use in Sumer about 3000 B.C. The first type was a two-wheeled vehicle with a high curved front over which an animal's pelt was sometimes thrown; the second had two wheels, a box-like body, a seat inside and a step at the back; the third had a long body on four wheels, possibly a wagon for agricultural purposes. The first type soon died out; the second developed into the chariots with decorated fronts; examples of the third were found at Susa also.

¹ Reliefs of this nature were also found at Abu-Hatab (F. 1932), Babylon (Bab. 29608), and Kish (de Genouille, *PRAK*, 1, pls. iv, 1, v, 4).

² Westermarck, *Ritual and Belief in Morocco*, *passim*.

³ Frank, *SBR.*, i, pp. 34-7; Pinches, *ERE.*, x, pp. 284-8; Delaporte, *Mésop.*, pp. 165-70.

⁴ Eva Wunderlich, "Die Bedeutung der roten Farbe im Kultus der Griechen und Römer", *RGVV.*, xx (1925-6), pp. 13-15.

It is interesting to find that decorated chariot fronts often commemorate contacts with foreign peoples. On a whole series of these fronts a conqueror tramples upon a wretched prisoner (Nos. 1250-2). This victim seems to have been a king of Lullubu, for all the terra-cottas must have derived from the stone relief from Susa now in Paris, where the whole scene is set forth, and an inscription relates the conquest of Lullubu by Naram-Sin.¹ On this larger scale the prisoner's dress and appearance can easily be studied. He has thick straight hair and closely trimmed beard, a long foldless garment with short sleeves, adorned with fringed hem and girt with a narrow girdle; his arms and feet are bare. The head of the conqueror, whom we must suppose to be Naram-Sin himself, is broken, but he had long hair still visible on his shoulders, a short tunic to his knees and a shawl with one end draped over his right hip and the other twisted round his body, over his left arm, tucked under his belt and then allowed to hang down in front; thus the two fringed ends of the shawl are plainly seen. This dress is like that worn by Naram-Sin on his Stele of Victory, where too he tramples upon his foes: it is also like the garment worn at a later period by the god Martu when he strides forward, mace in hand, against his enemies. This special attire suggests that a king is portrayed, but a king who has been deified and therefore was invested with certain attributes proper to a god. The origin of the motive must go back to very remote times, for it is found on a seal depicting the deeds of Gilgamesh and a Sumerian king, identified as such by the cuneiform characters "*lugal*" at the back of his head.² From the frequency with which the design was reproduced one would gather that it was looked upon as a lucky talisman, most likely endowing the owner or dedicant with something of the strength and puissance of the deified hero.

The archer aiming his bow also displays foreign elements, and it may have been a design brought in with other non-indigenous motives, like the conception of the god Martu also depicted on the chariot fronts, by the Amorites of the time of Hammurabi.

Still more remarkable is the god brandishing his mace (No. 1255). His physiognomy, dress, and ruthless vigour are quite un-Babylonian, although the chariot front was found at Kish. He has affinities with certain representations of Adad, and closely recalls the relief of the thunder-god from Carchemish.³

The earliest of the three superimposed cemeteries lying inside the *temenos* wall at Ur is dated 3500 B.C. In one of the oldest and deepest graves was a boat made of earth and bitumen, flat-bottomed and with a high curved prow and stern. It must have been modelled *in situ*, for it had sagged with the weight of the pots piled within it. This boat laden with offerings had a definite religious significance, for there is reason to believe that the early Sumerians conceived that the abode of the dead lay beyond the waters in the West.⁴ The clay boats must be miniature reminders of this belief. At times they were heaped with grain or fruit and buried

¹ De Genouillac, *RA.*, vii (1910), pp. 151-6, pl. v; *RLV.*, iv, p. 114, pl. 71, b.

² Legrain, *CB.*, p. 16, No. 67.

³ Hogarth and Woolley, *Carchemish*, i, pl. B, 11, a.

⁴ Woolley, *AJ.*, viii (1928), p. 10, pl. ii, fig. 1.

as foundation offerings. Sometimes they bear animals which seem to have been of the brood of Tiamat, although on other occasions they were apparently beneficent, for one ritual text ordains: "Mix in the boat the mountain bird, the great lion . . . *salicornia* (?), *iarrhu* corn, great and small *gu*, dates . . . meal . . . , good . . . gold, bury in the floor of the court on the left".¹ Some specimens were painted with stripes of red (Nos. 1277, 1283), a colour propitious as a preventive of malign influences. When a new house was built the figurine of a god was placed in a little clay boat and launched upon the river. To avert evil the image of a demon, witch, or sorcerer was fashioned, put into a clay boat and set adrift to the accompaniment of imprecations; when the boat capsized the evil influence was drowned and annihilated.²

All the miniature tools and weapons belong to the prehistoric age (Nos. 1285-95). Some of them were found in graves, a fact which suggests that it was the custom to bury a man surrounded by reduced models of all the implements he had needed in life, so that in the spirit world he should never lack the appropriate instrument. But since a real flint was an object of value it was grudged for the use of the dead and a clay model was substituted for it. The clay sickles were scattered in vast quantities all over the sites. The large ones with sharp edges may have really served to garner the crops, but as they quickly blunted a great number were needed.³ The tiny ones were probably miniature models made as grave furniture.

The models of drums have a serrated edge which makes them look like a cogged wheel (Nos. 1297-1300). The stele of Gudea from Tello and that of Ur-Nammu from Ur illustrate scenes where great drums of precisely this shape are beaten by priests as part of the ceremonial, serving as a call to worship or to proclaim to the faithful that some peculiarly sacred act was being performed; still more likely they were beaten in order that their clamour might scare away malign influences, so that no powers of evil should vitiate the due fulfilment of the sacred rites. The miniature clay counterparts of these big drums had in all likelihood the same meaning: as models of the large drums they would serve as disagreeable reminders to the demons of the portentous noise which the priests could evoke from the real instruments, and consequently evil spirits would be frightened away.

Maps and architectural plans belong to the domain of epigraphy, and are really outside the field of this study. Yet much imaginative and artistic fancy entered into the composition of the maps at least, and they reveal a further use of clay tablets and one that leads on to the study of sketches on clay and rough drafts for larger works of sculpture. The earliest sketches, those from Fara, are so primitive that one can only look upon them as attempts to delineate scenes in a new style and medium, an effort which was soon abandoned in favour of the more permanent incisions on limestone slabs. The examples from Nippur come from what is thought to have been the priestly school where courses in drawing, both

¹ *KAR.*, No. 298, reverse.

² Fossey, *La Magie Assyrienne*, p. 79; Jastrow, *CBA.*, p. 247; Ungnad, *Relig. der Babyl. u. Assyrr.*, p. 251.

³ Thompson, *Archaeologia*, lxx (1918-20), p. 121; Hall, *Ur Ex.*, i, p. 48.

copying and freehand, formed part of the curriculum. Certainly the sketches vary enormously in skill and elaboration of design, for they range from scratchings so rude that they appear to be caricatures (No. 1324) to the exquisite drawings of fantastic monsters which may have been drafts for compositions on a bigger scale (Nos. 1326-7).

The relief of a wild boar from Babylon (No. 880) perhaps belongs to this category, although it is in relief, not incised on the tablet. It is inscribed at the back "Azaru, of the tribe of Esagila". From this superscription one gathers that Azaru belonged to the great body of priests and attendants dedicated to the service of Esagila, the temple of Marduk at Babylon. There also there was a temple school, and this relief may have been the model made by the professor for the use of his students in modelling or drawing.

DRESS AND COIFFURE

APART from questions of style, one of the most important guides in determining the chronology should be a study of dress. But here again it must not be forgotten that, as most of the objects had a religious purpose or significance, there was a tendency to repeat exactly the traditional models and to clothe the gods in a mode of dress which was entirely superseded in ordinary usage.

There have been many studies of the dress of the Sumerians and Semites, the Babylonians and Assyrians, and each has added something of value to our knowledge of the subject;¹ but there is still a certain vagueness as to details and a looseness of terminology which add to the difficulties of the study.

The prehistoric figurines are so amorphous that it is hard to decide whether they are meant to be clothed or not. Andrae, however, has pointed out that when the figurines are decorated with incised flecks, dots or lines, or with punched rings, these markings are very likely not tattooing as has been suggested, but indications of the folds or ornamentation of garments.² Thus on a very early fragment (No. 9) the arms and chest are painted with black spots: on a series of tiny beings from Ashur (No. 37) lines of incised flecks or punched rings extend right down the front of the body and along both arms, further embellished at intervals by round dabs of clay, probably intended for metal ornaments. On another type from Ashur the decoration is arranged in groups of three little incised lines (No. 39), and there are many other examples. But this reveals nothing as to the kind of dress worn, it only proves that garments were in use, and that, apparently, they were adorned with barbaric profusion.

The earliest form of Sumerian dress was the sheep's fleece, and the first woven material imitated the tufted texture of the natural article. It was a thick woollen

¹ Heuzey, "Une étoffe chaldéenne", *Rev. Archéol.*, ix (1887), pp. 257-72; "Costume chaldéen et costume assyrien", *RA.*, xxii (1925), pp. 163-8; King, *HSA.*, pp. 40-2; Meyer, *SS.*, pp. 104 f.; Meissner, *BuA.*, i, pp. 407-11; ii, pp. 42-5; Reimpell, *GBAK.*; Langdon, *CAH.*, i, pp. 363 f.; "Sumerians and Semites in Babylonia", *Bab.*, ii, pp. 139-45; "Sumerian Origins and Racial Characteristics", *Archaeologia*, lxx (1918-20), pp. 145-54.

² Andrae, *AIT.*, p. 55. Two hand-made figurines, painted with rusty black lines, were found near the Anu-Adad temple at Warka (Jordan, *UW.*, p. 59, pl. 80, a, b).

stuff and was girt round the waist like a skirt, leaving the upper part of the body bare. Sometimes this garment was quite plain, or with a scalloped border, or again with several rows of tufts or flocks. It has been identified with what the Greeks called the "kaunakes",¹ but it is less misleading to term it the "flocked" garment. Women wore a similar but more ample dress, which covered the left shoulder but left the right arm bare. There is only one instance of this dress among the terra-cottas, a tiny bit of drapery from Ashur (No. 391).

There were certain occasions when the clothing in ordinary use was discarded. In very early days priests sacrificed to the gods completely nude, probably from motives of ritual purity, as we see them on a slab from Ur,² or on the celebrated fragment from Nippur,³ but there is no example of this practice among the terra-cottas.

The so-called "flounced dress" was arranged like a series of flounces round the body, under the right arm, across the back and over the left shoulder, falling thence in ample folds which lapped over the left arm and were kept in place by the pressure of that arm against the body. This fashion came into use at a very early date, for it is worn by the goddess Bau on a slab from Nippur.⁴ By the time of Sargon of Agade it was well established, for the alabaster disc from Ur shows his daughter, the high-priestess of Ningal, clad in this raiment.⁵ At Diarbekr a stele of Naram-Sin was discovered,⁶ and on it he wears the "flounced dress" which had become the usual clothing for gods and goddesses and continued so for many centuries. Perhaps it was donned by royal personages when they engaged in some sacred rite, or were thought of as semi-divine, for on this very stele Naram-Sin is given the determinative of a deity.

The gods always wore the shawl draped diagonally under the right arm and over the left shoulder, because in that way the arm was quite unimpeded. Goddesses at first adhered to this mode, but before long a garment was devised, made of the same crinkly stuff, but gathered round the neck and hanging straight down in front; at times a little cape was draped over the shoulders.⁷

In the time of Gudea men of importance wore a great shawl or mantle with a fringed border, the "Semitic shawl", draped over the left shoulder and hanging down in straight heavy folds: the right arm was thus quite free, but the left was covered by the voluminous stuff of the mantle (Nos. 514, 520, 522). Later the shawl was made to cover both shoulders and was adorned with a heavy fringe all along the side edges. The germ of this costume goes back to a very remote period, for the female figures on the limestone slab from Ur,⁸ dated about 3000 B.C., wear just such a mantle, and so does a figurine from Abu-Hatab (No. 487) of scarcely more recent date. With the fringed shawl in all its phases a round turban was worn.

For men engaged in active pursuits, war, hunting, or manual labour, it was customary to wear a rectangular cloth drawn round the body from waist to knees with one end wrapping over in front (Nos. 495, 539). The limestone slab from

¹ Heuzey, "Une étoffe chaldéenne", *Rev. Archéol.*, ix (1887), pp. 257-72.

² Woolley, *AJ.*, vi (1926), p. 376, pl. liii, a.

³ Hilprecht, *Expl.*, p. 417, fig. in text.

⁴ Woolley, *AJ.*, vi (1926), p. 376, pl. liv, b.

⁵ Woolley, *AJ.*, vi (1926), pp. 376 f., pl. li, a, b.

⁶ *Ibid.*, p. 475, fig. in text.

⁷ Meyer, *SS.*, p. 10, pl. iii.

⁸ *Ibid.*, p. 376, pl. liii, a.

Nippur once more illustrates how early this practice was, for the two male beings behind the goddess Bau are both clad after this manner. In some cases the cloth was wider, and one end covered the chest and was thrown over the left shoulder and down the back, being finally secured under a narrow belt: the stool-bearer on the chariot front wears such a garment, but with fringed or embroidered edges (No. 1256). Naram-Sin on his Stele of Victory¹ has donned a more elaborate form of the rectangular cloth, for whilst one end covered the right hip, the rest of the stuff was passed once round the body, drawn up over the back and shoulder, brought down across the left arm, caught under the girdle in front and allowed to hang down between the legs where its embroidered edges were displayed to excellent advantage. A very good example of this arrangement can be seen on a fragment from Kish (No. 1252), and it is worn by the king on the reliefs depicting him as trampling upon his enemy (Nos. 1250-2), and also on the other series where Martu strides forward holding a mace (Nos. 671-3, 1253), one of the exceptional cases where a god is not clad in the "flounced dress".

There was another type of dress which grew out of this method of draping the rectangular cloth. In the frieze of limestone figures inlaid on slate from Kish, showing the return of a king with captive enemies, a god or king wears a garment with an ample skirt which gives free play to the advanced leg and falls almost squarely in the space between the legs. The frieze is dated not later than 3000 B.C.² To render the short skirt more dignified, whilst maintaining its practical utility, the size of the cloth was enlarged to reach from neck to ankles. It covered the upper part of the body and was fastened on the shoulder like a Greek *peplos*: at the waist it was held in place by a broad belt or sash, below which the long skirt opened at the side so that the action of the left leg should not be hampered. It seems to have been made of a soft crinkly woollen stuff like the "flounced dress", and it was worn by gods or kings in active exercise (Nos. 665, 1257, 1261-2), or by Ishtar in her aspect of Goddess of War (Nos. 459, 461, 464-6, 1269-74).

It was the Kassites who brought with them the long-sleeved robe shaped like a Russian kaftan and fastened round the waist by a belt or sash. It is an adaptation of this costume which is worn by the "messengers of the gods", and it may have been retained for many centuries for priests or those fulfilling a sacred office. It is worn by priests from Susa with the additional ornament of fringed borders and many necklaces with pendent amulets (Nos. 1135, 1138-9).

Very few examples of men's dress in the later Assyrian period are found among the terra-cottas. The first is an enamelled relief from Ashur of a man in an attitude of adoration with his left hand open and his right clenched with the thumb pointing forward. His garment resembles the ancient shawl in that it is wound round and round his body, and finally covers his chest and shoulders like a cape. It is of plain material with a fringed border (No. 527). Another piece shows a man plunging his short sword into the body of a lion (No. 717). He wears a belted robe with short sleeves and fringed edges, and a high conical cap; his long hair streams over his shoulders. But the finest example is Ashurbanipal also overcoming a lion (No. 716).

¹ *DP.*, i, pl. x; ii, pl. ii.

² Rostovtzeff, *Hist. of the Anc. World*, i, pl. vii, 3.

Every inch of his robe is richly embellished with various designs and it is finished off with a knotted fringe.

Men in the Parthian period wore a padded tunic with long tight sleeves and trousers. The tunic was ornamented with a broad panel down the front and was held in place by a belt, sometimes knotted in front with long hanging ends. The pleats of the garment were partly horizontal, partly vertical, to add variety to the effect (Nos. 558-62, 951). On his head was a pointed cap. A long mantle was occasionally worn, full enough to make an adequate covering for the whole person and well adapted for a rider or traveller (Nos. 564-6, 804).

The elaborate costumes worn by women in the time of Gudea and illustrated by the diorite statue from Tello¹ are not found among the terra-cottas. The enamelled statuette from Ashur belongs to the Assyrian epoch (No. 274). The dress was yellow with blue stripes and a white fringe. Down the front is an ornamental panel with white rings on a dark blue ground and a varicoloured border.

Another important question is the treatment of the hair and beard. In the prehistoric epoch men allowed their hair and beard to grow,² but the Sumerians shaved their faces and also the hair of their heads. This was the fashion in the time of Ur-Nina, king of Lagash, as we see from the celebrated relief of the king and his family,³ or from the statue of Kur-lil, his contemporary.⁴ There are a couple of fictile heads (Nos. 573-4) which must be even earlier than the Sumerian stone heads from Tello,⁵ for the workmanship is much cruder and one, at least, resembles a hobgoblin rather than a human being. The features of a head from Ashur (No. 580) are absolutely Sumerian; the head is covered by a turban and in front of each ear is a flat curl, but whether this is real hair or merely ornamental it is impossible to say.

The women in this age had long hair hanging loose over their shoulders, or else curled in front, twisted into a knot at the back and kept in place by a band, like the lady from Tello.⁶

The Semites are thought to have brought with them the practice of letting the hair of the head grow and wearing a long beard.⁷ The limestone reliefs from Nippur show how early this fashion was introduced for male divinities,⁸ for on them the gods have long hair and beard, but the upper lip is shaved. The rough little figurines from Nippur and Ashur have unmistakable beards, but usually if the god appears to be beardless it is because his beard has fallen off, for it was only a dab of clay stuck on to his chin; the same thing is true of the hair of the head (Nos. 600-I, 614). The incised flecks are supposed to be ripples on the hair.

By the middle of the third millennium the gods' locks were dressed according to a precise formula. The hair of the head reached to the shoulders, but two locks,

¹ DC., p. 159, pl. xxiv bis, 2, a, b.

² Meissner, *BuA.*, i, p. 410; Langdon, *CAH.*, i, p. 363; Meyer, *GA.*, i, pp. 436, 451, 506; Hugo Mötefindt, "Zur Geschichte der Barttracht im alten Orient", *Klio*, xix (1923), pp. 1-61.

³ DC., pl. 2 bis.

⁴ *JEA.*, 1922, pl. xxxi, 2.

⁵ DC., pl. vi, 1-3.

⁶ DC., pl. xxiv bis, la, b.

⁷ King, *HSA.*, p. 42; Meissner, *BuA.*, i, p. 410; Meyer, *SS.*, p. 105.

⁸ Hilprecht, *OBI.*, ii, pl. xvi; *Expl.*, p. 417, fig. in text.

twisted spirally and curled up at the ends, were separated from the mass and brought forward so that they hung down on either side of the formally waved beard. The upper lip and cheeks were shaven (Nos. 622, 627, 637, 677). From about the time of Gimil-Sin the long hair was often gathered together at the back, turned up in a loop and the ends again secured, something like the Greek *krobylos* (Nos. 1256-60, 1265). In the Assyrian period the hair was meticulously arranged in rows of tight curls and longer spiral strands, and the thick moustache also ended in spirals (No. 688).

In the second half of the third millennium, although the gods were always bearded, the practice of mortals varied; Naram-Sin had a carefully waved beard, Manishtusu a long straight one; Gudea reverted to the Sumerian fashion of shaven head and face, whereas Hammurabi allowed his beard to grow. The common people had rough hair and beard, but slaves were clean-shaven to distinguish them from free men.

The Kassites as a race were not naturally hirsute; their beards grew closely round their jaws in a mass of little curls. From the ninth century onwards the Assyrian kings and nobles wore long hair curling on their shoulders, moustaches with curled ends and beards very elaborately disposed in rows of curled locks. Many of the officials were clean-shaven, but the common folk had short, untrimmed beards. In Parthian times a short pointed beard was worn.

The coiffure of goddesses and women was more varied than that of male deities or men. Sometimes the hair was allowed to flow over the shoulders (Nos. 418, 455, 457): or it was cut short at the nape of the neck (No. 72): or again, it was puffed out in huge bosses over the ears (Nos. 23, 65, 425, 445-54): or else a sort of layer-wig was worn (Nos. 16, 75, 106, 466). Even in the prehistoric age the hair was gathered together at the back, turned up in a loop and the ends bound again at the starting-point, just like the later *krobylos*, except that the loop rose above the head and widened out like a fan; statuettes of stone and alabaster seem to show that the effect was produced by spreading the hair over a comb. This may be called the "fan head-dress", and it lasted until the early part of the second millennium (Nos. 14, 40, 51, 419). The *krobylos* proper was worn (Nos. 24, 134, 390, 464), but even more usual, at least for goddesses, was the fashion of rolling up the hair at the back in a chignon, and allowing a long lock to hang over each shoulder. The treatment of these side-locks serves as a mark of identity for certain goddesses, for some, like Ishtar, usually wore them twisted spirally (Nos. 402, 695), but others, like Bau or the goddess with the mantle, invariably let them hang quite straight (Nos. 386, 407, 430-4). In the Assyrian period women's hair fell in a mass on their shoulders and was often bound with a head-band (Nos. 24, 64, 135).

Only a few types of head-gear can be met with among the terra-cottas, and some, such as the so-called "feather crown", are not represented at all.¹ The most archaic figurines have a strip of clay twisted round the head to indicate a crown or head-band, and this is often enriched with dabs of clay to simulate ornaments

¹ Reimpell, *GBAK.*, pp. 37-43; *RLV.*, vii, art. "Krone" (Unger), pp. 102-6.

in relief (Nos. 37, 142). Men of Gudea's day had a turban with a wide border, and this fashion lasted on until the time of Hammurabi (Nos. 514, 517, 532); even the gods deigned upon occasion to don the same head-dress (Nos. 594, 637, 659, 663).

But the distinctive mark of a deity was a tiara adorned with horns. A very archaic attempt to draw one frontally can be seen on a relief where the goddess holds a great spear in either hand (No. 400). The conical part of the tiara is small and pointed, and from just below the apex spring two miniature horns: the rim is wide and two gigantic horns curve upward on each side, instead of surrounding the tiara with the tips meeting in front. Another representation of Ishtar depicts her with a low rounded cap-like tiara, and here again the single pair of horns are incorrectly drawn, for one emerges from the back, the other from the front (No. 461). Naram-Sin on his Stele of Victory wears a helmet very like this tiara, and it is found on cylinder seals of the time of Gudea.¹

A more unusual head-dress is the flat cap or head-band encircled by an immense pair of horns of the deity holding the two little beings (Nos. 440-2). The tiara ending in a knob is clearly illustrated on the Stele of Gudea now in Berlin (VA. 2796); Reimpell considers that the knob is simply the peak of stuff at the top of the turban which was first emphasized and later translated into a metal protuberance.²

Among male deities a tiara with one pair of horns was sometimes indicative of a demigod; but Ea holding the streaming vase is thus crowned on a fragment from Babylon (No. 625), and so is the god who holds a lion-headed sceptre in each hand, whose tiara is a peculiar dome-shaped structure encircled at the rim by a single pair of horns (Nos. 642-9).

One goddess certainly followed this fashion, and she is the one enveloped in the great ceremonial mantle, for her tiara is always carefully defined as possessing one pair of horns only (Nos. 430-4). It is rarer to find a tiara drawn with two pairs of horns: figurines resembling the statue of Nabu show the god with a low tiara shaped like a fez encircled by two pairs of horns (Nos. 976-7). The tiara with four or even seven pairs of horns is endlessly repeated; at what an early date it existed can be gathered from the limestone slabs from Nippur where the god is already crowned with this head-gear.³ Sometimes the tiara was surmounted by a knob, and a very archaic example is furnished by a fragmentary relief from Kish where the conical tiara and its thick rim are emphasized, whilst the horns are reduced to a very secondary importance (No. 677). In the second half of the third millennium the tiara assumed the shape it was to maintain with little change for many centuries, a conical cap ending in a knob, with a narrow rim and decorated by four or more pairs of horns, the tips of which meet in front. Very rarely it was further adorned by rosettes in relief or a central medallion (Nos. 641, 647).

The terra-cottas do not reproduce the late Assyrian *polos*-tiara, but an unusual

¹ Ward, *SC.*, figs. 39a, 39b; Reimpell, *GBAK.*, p. 38, fig. 41.

² Reimpell, *GBAK.*, pp. 40 f.

³ Hilprecht, *Expl.*, pp. 417, 475, figs. in text.

mode is that illustrated by three examples only where the elegantly waved hair is clasped by a single pair of horns (Nos. 616, 689-90).

A special type of crown worn exclusively by goddesses may be described as a fluted *polos* (Nos. 383, 386, 435). Perhaps this type developed from the turreted crown worn by the goddess with the cloak and cape (Nos. 420-7), a head-dress somewhat overpowering, but especially so when it blossoms out into twin turrets pointing in opposite directions (No. 425).

THE "SHORTHAND" SYSTEM

ON the reliefs the necessity of depicting a complete scene in a very restricted space must have curbed the artist's fancy, and it gave rise to a system of "shorthand" interpretation in which a single figure, or even part of a figure, did duty for a whole scene which was so well known to the worshipper that his imagination could readily supply the missing details.

An instance of this is the "Introduction Scene", a worshipper led into the presence of an enthroned god by his patron goddess, a scene frequently depicted as a whole upon the cylinder seals and repeated in full upon one relief (No. 476), but abbreviated upon other examples (No. 477) where only the worshipper and his guardian goddess are portrayed; on two reliefs (Nos. 521-2) the scheme is reduced to the figure of the worshipper only. From this we might conclude that the long series of men bearing goats were all details subtracted from more complete pictures, particularly the relief from Ur (No. 530) where he is presented in profile with his right hand raised in prayer; but as the scheme generally portrays the worshipper frontally it is more likely that these works convey an idea complete in itself, the permanent record of a sacrifice offered to the god. A proof in favour of this theory is the discovery of a gold statuette of a man carrying a goat; it was found in the temple of Shushinak at Susa and is of the time of Dungi, King of Ur. It is of exquisite workmanship and is most likely a portrait of the royal founder himself.¹ This shows that the single figure of the offrant sufficed to convey the meaning intended, and that no accessories were needed.²

A relief found at Kish (No. 520), on the other hand, is a true example of the "shorthand" system. A bearded man, wrapt in his mantle, turns to left and raises his right hand with open palm in token of reverence. This is part of a scene given in full by Hammurabi at the head of his Code of Laws,³ the king standing in an attitude of adoration before the seated god. Another series where one can trace the gradual discarding of unessential details is that showing the goddess Ishtar, armed with the curved scimitar and standing upon a lion which walks or lies upon mountains (Nos. 462, 466, 1271). First the mountains below the lion's feet are left out and the beast lies upon the projecting border of the relief (Nos. 464-5, 1272); next the lion is eliminated and the goddess stands with one foot on a mountain (Nos. 461, 1273); lastly she dispenses with the scimitar, although her hand is still lowered by her side (No. 1274).

¹ DP., vii, pp. 132 f., pl. xxiv.

² Meyer, *GA.*, i, pp. 448, 463; Delaporte, *Arethuse*, iii (1926), pp. 91 f. ³ DP., vii, pl. v.

Still another instance of the "shorthand" system is the god seated on a low-backed chair. He fills the whole space on a chariot front bought in Baghdad (No. 1259). In the case of figurines of a seated god (Nos. 654-7), it can readily be understood that the conception is complete in itself. Indeed it is not unlikely that these figurines were miniature copies of cult statues, for the god sits holding a cup in one hand, whilst the other lies on his knee. Wrapt in hieratic aloofness he is prepared to receive the homage of his worshipper. But on the chariot front his aspect is not one of solemn rigidity; on the contrary, although he still holds something in his left hand, he stretches out his right in a momentary gesture of welcome or assent. Here we have part of a scene of adoration: the god graciously accepts the offering and acknowledges the worshipper with a benign salutation, but the worshipper himself has been suppressed. The god is shown again on another relief (No. 658), but there the upper part of his body is turned frontally in a naïve endeavour to reproduce the original idea and at the same time to establish a contact between the deity and the spectator.

In this study the area has been strictly limited to Babylonia and Assyria, thus excluding the abundant material from Hittite territory and from the numerous sites in Syria which have been excavated. The finds from those places are valuable for purposes of comparison with the clay objects discovered in Babylonia and Assyria. But they open up new fields outside the scope of this work, and should be dealt with as an independent subject.

CATALOGUE

CATALOGUE

FEMALE FIGURES

(1) Nippur.

?

"Haynes found in the lowest strata of the temple mound 'a fragment of clay' (it seems to have been blackened by fire) 'bearing several human forms in relief upon its curved face', 23 feet below the pavement of Naram-Sin, and another larger piece 2 feet deeper."

Hilprecht, *Expl.*, p. 406; Handcock, *Mesop. Arch.*, p. 322.

(2) Tello.

?

"The great north-east façade presents one curious characteristic, a false entry. . . . Here lay the lower part of a colossal statue of Gudea. When the statue was removed, a deep trench dug in this place revealed only some fragments of terra-cotta female figurines."

DC., p. 18.

(3) Surghul.

?

"Found on the acropolis. Idols, human and animal terra-cotta figures. The only fragment of a female figure found was of baked clay. The little figures found at a given depth at Surghul are usually in a fragmentary condition and burnt black." This condition was owing to the destruction of the city by fire.

Koldewey, "Die altbabylonischen Gräber in Surghul und El Hibba", *ZA.*, ii (1887), p. 415.

(4) Tello.

Louvre, No. 174.

A small oblong tablet, vaguely resembling a female torso. Three rows of hatching imply a necklace, there is a dot for the navel and incised lines for the triangle. Deep cream clay. Ht. 5 cm. It is so rude that the date is difficult to determine, but "it is certainly of the pre-Sargonic period and apparently earlier than Ur-Nina". Fourth millennium.

Heuzey, *CFAT.* (1882), p. 29, No. 27; (ed. 1923), p. 15; *CAC.*, p. 333; *DC.*, p. 249; Meyer, *SS.*, p. 103; Contenau, *DNB.*, p. 51, fig. 41.

(5) Kish.

P. 17; Louvre, Salle de Sarzec.

A slab slightly enlarged and rounded at the top to portray a female figure. The eyes and breasts are large dabs of clay, the nose is a triangular wedge. The stylized lines on the lower part of the slab perhaps represent a garment. Ht. cm. 9.3, width cm. 4.5. Fourth millennium.

De Genouillac, *PRAK.*, ii, p. 17, pl. i, 8; Fig. 1.

(6) Susa.

Coll. de Morgan, No. 272.

A slab which is rounded at the top and diminishes at the base. The eyes and breasts are rendered by dabs of clay, the nose and brows are thick rolls stuck on to the flat slab

and the triangle is incised. There are several examples of these idols, and all are made in much the same way. Proto-Elamite period. Fourth millennium.

Pézard et Pottier, *ASuS.*, p. 128; Contenau, *DNB.*, p. 59, fig. 61; *CAB.*, p. 96; *Syria*, viii (1927), p. 198, figs. 2, 3; *MAO.*, p. 329, fig. 107.

(7) Ur.

U. 644, 837.

An amorphous slab with a pinched peak at the top for the head, sharp points for arms and a rounded base. Red clay. Found in the filling of Ur-Nammu's ziggurat terrace. Fourth millennium.

(8) Susa.

Coll. de Morgan, No. 272.

Very primitive figurines which are merely rolls of clay with the top pinched up for the head, dabs for breasts and strips of clay for arms applied to the shoulders and twisted towards the front. Proto-Elamite period. Fourth millennium.

DP., i, p. 126, fig. 276; Pézard et Pottier, *ASuS.*, p. 128; Contenau, *DNB.*, p. 59, fig. 58.

(9) Nippur.

C.B.S. 2537.

A very fragmentary figurine, for the only part preserved is that from the neck to just above the waist. The shoulders are square, the arms hang well away from the body, the breasts are pointed and pendulous. Both arms are broken just below the elbow, but there are signs that they were bent towards the front. Greenish-yellow clay. On the shoulders and arms black spots are painted in a decorative pattern. Present ht. cm. 2.5, width cm. 5.7. Prehistoric period. Fourth millennium.

Fig. 2.

(10) Nippur.

C.B.S. 12.435.

A strange little figurine culminates in a peak on top and has two lateral peaks curving forward for arms; the lower part of the body is cylindrical, spreading slightly at the base and adorned with diagonal incised lines radiating out from a central vertical line. The part where the face or head should be is broken. Deep cream clay. Ht. cm. 3.5. Fourth millennium.

(11) Ashur.

Assur 10124, 6600a.

A very fragmentary figure of a woman with a pinched nose, but no other features, and large irregular dabs for hair. Crossed lines are painted from shoulders to waist and round and round the body, doubtless meant for garments. The painted lines and the texture of the clay show that it is a work of the prehistoric period. 3000 B.C. Three examples.

Andrae, *AIT.*, pp. 88 f., pl. 53, b-d.

(12) Nippur.

C.B.S. 2898.

A tiny very primitive and fragmentary figurine with a pinched nose, enormous dabs for eyes and a thick necklace of vertical plaques with a round pendant hanging from the middle. Broken: both arms at the shoulders and the figurine at the waist. Fourth millennium.

Fig. 3.

(13) Ashur.

Assur 20250.

A very rough seated figure, apparently nude. It has a pinched nose, stumps for arms, stumps in front for legs and two more behind to make the seat. Found in the archaic temple of Ishtar. 2900 B. C.

Andrae, *MDOG.*, Nr. 61 (1921), p. 19, fig. 7; *AIT.*, pp. 85, 92, pl. 55, o; Olmstead, *HofA.*, fig. 28.

(14) Ashur.

VA. 4928.

A primitive figurine seated upon a long low seat. The head now appears to be bald, but once had an applied piece at the back, presumably hair arranged in a "fan". It has a pinched nose, dabs for eyes and breasts, a small mouth and a long chin. Both arms are broken and the legs below the knees. Enough of the left arm remains to show that it extended forward from the elbow. The thick necklace is an applied strip of clay with three dabs for ornament. Pale red clay baked cream. Ht. cm. 7.3, width cm. 5. 2800 B. C.

Fig. 4.

(15) ?

I.O.M. 3864.

A female figure in a seated position, although the only indication of a seat is the prop at the back; yet the cross lines incised at the back of the figure may be intended to suggest the structure of a throne. The knees are a little raised, and the feet may have rested upon a stool. A series of horizontal incisions round the neck depict a necklace. Broken: head and feet. Cream clay. Present ht. cm. 8. 2800 B. C.

(16) Ur.

U. 6644.

A seated female figurine made with a prop at the back like a "chair relief". She has a thick layer-wig, a pinched nose, dabs for eyes now fallen out, and no mouth. Large dabs were applied on each side of her face to portray her wig, and she has a double necklace of vertical plaques. The lower part of her body is cylindrical. Her arms are broken, but were bent forward. The figure ends in front in a prolongation which served as a prop to balance it. Cream clay with a greenish tinge. 2800 B. C.

(17) Susa.

Coll. de Morgan, No. 273c.

Primitive figurines with pinched heads, dabs for eyes and breasts, triangle marked, stumps for arms. The lower part of the body is a flat slab. The hair is represented by a large dab on each side marked by horizontal lines. In some cases the broad strip which forms the necklace passes round the neck and then across the chest, over the right shoulder and under the left arm like a baldric. They were found in the second layer. 2750 B. C.

DP., i, p. 130, pl. vii, 16; Pézard et Pottier, *ASuS.*, p. 129; Contenau, *DNB.*, pp. 60 f.

(18) Mesopotamia.

Louvre, Nos. 133, 141.

A figurine broken below the arm-pits. The slab is quite flat, but it is rounded at the top to make the head, and all details are added in relief. It has a large head-dress which makes a background to the face and is adorned with four little dabs on each side and a cluster in the middle. The hair is like two thick braids marked by herringbone pattern. The eyes and breasts are discs of clay, the nose is a narrow strip. There is no mouth,

but round the neck are two necklets. At the top of No. 141, also broken at the waist, is a strip for a diadem, and four other strips decorated with vertical lines do duty for necklaces of varying length. The eyes, breasts, and navel are dabs of clay, the nose is a small triangular wedge. Two dabs on each side of the face, covered with hatched lines, are intended for hair. 3000 B.C.

Contenau, *DNB.*, p. 53, figs. 43, 44.

(19) Tello.

?

A flat slab in the shape of a female figurine. On her head is a stiff crown adorned with closely-set dabs of clay. Her eyes, breasts, navel, and hair are dabs of different sizes, and the hair is marked by hatched lines. Her nose is a triangular wedge. The double necklace and triangle are incised. The arms are stumps; the waist curves in decidedly, thus emphasizing the contour of the hips. Broken above the knees. 3000 B.C.

Contenau, *DNB.*, p. 54, fig. 45.

(20) ?

AO. 4516.

A slab-like figure of a nude woman with a pinched nose, dabs for eyes, breasts, and hair, and a diadem ornamented with closely-set little dabs. The arms are stumps, the waist curves in, the hips are big. Broken above the knees. 2900 B.C.

Fig. 5.

(21) Kish.

Ashmolean Museum, Kish 1924.251.

A female figure with a pinched head and nose, and a peak at the back to indicate the hair. Holes serve for eyes and the body is like a slab with wing-like projections for arms. Round the neck is an applied strip for a necklace, and a second hangs low on the chest, but only half of it is preserved; both necklaces and the triangle are decorated with punched rings. Broken at the hips. Cream clay. 3000 B.C.

(22) Ur.

U. 2935.

The slab-like figurine of a nude female. Her hair is turned up at the back in an embryonic "fan"; she has a pinched nose, dabs for eyes, a hole for the navel, incised triangle, stumps for arms. Broken at the knees. Cream clay. 2800 B.C.

(23) Nippur.

C.B.S. 2997.

A primitive figurine, modelled by hand, of a nude female with a round head, a pinched nose, round flat dabs for eyes, and no mouth. Her hair is turned up at the back in an embryonic "fan", the bosses of hair over her ears were made of applied dabs of clay marked by striations; the left one has fallen off. She has a double row of vertical incisions for a necklace, a flecked triangle and large closely-set breasts. Her arms are broken, but apparently they were only stumps. Broken at the hips. Greenish-yellow clay. Present ht. cm. 6. 3000 B.C.

Fig. 6.

(24) "Acquisitions diverses."

Louvre, Coll. de Sarzec.

A figurine of a nude woman who has a pinched nose, dabs for eyes, hair in thick coils on each side and in a *krobylos* at the back; round her head is a band or diadem with a

rosette in the middle. Incised lines mark the ribs and triangle; the arms are stumps, now broken at the points. She has a large necklace. The figure is equally well worked at the back. Cream clay. 2600 B.C.

Figs. 7, 8.

(25) Susa.

Coll. de Morgan, Nos. 273, 275.

A nude female figurine with a pinched nose, dabs for eyes and hair like a layer-wig in horizontal striations. Her ribs are indicated by ridges, triangle incised, arms like extended stumps. Her breasts were dabs of clay, one of which is lost. She wears necklets of large beads and a pendant of a reversed crescent above a rosette-star. There are several examples, mostly of cream clay, but one is of pale red clay. Second Elamite period. 2600 B.C.

Contenau, *DNB.*, p. 62, fig. 59.

(26) Susa.

Coll. de Morgan, No. 275.

A female figurine with hair in horizontal grooves over the crown of her head, a pointed nose, curved lips traced by incised lines, breasts very pronounced and widely separated, triangle marked, dot for navel and stumps for arms. Round her neck and body are numerous vertical lines which probably are intended to suggest a garment, although all the bodily forms are clearly visible. She also has a necklace hanging down on to her chest. Broken at the hips. Beginning of the second Elamite period. Another specimen has hair rendered by straight lines over the crown of the head, dots for eyes and navel, incised flecks for triangle, stumps for arms and a necklace of large beads. The body is fairly well modelled, the feet being especially good. It appears to be an eclectic copy of an early work. 2700-2500 B.C.

DP., i, p. 130, pls. viii, 19, vii, 14; Pézard et Pottier, *ASuS.*, p. 130; Contenau, *DNB.*, p. 63, fig. 62; *CAB.*, p. 96, fig. 14.

(27) Ashur.

VA. 7178.

A tiny figurine ending in a bell-shaped cone. The head is pinched up and there is a hole right through it where the eyes should be, and another hole through the body about one-third from the bottom. The stump-like arms are bent forward; the body is without details. Bright red clay. Found below the pavement in Room 4 of the archaic temple of Ishtar. 3000 B.C.

Andrae, *MDOG.*, Nr. 54 (1914), p. 55; Fig. 9.

(28) Fara.

VA. 5967.

A very primitive female figurine with her hands resting on her hips. She has a pinched head, dabs for eyes, broad strips of clay for arms and a body like a bell-shaped cone. A series of incised flecks across the chest is perhaps intended to indicate a garment. Broken at the hips. Red clay. 3000 B.C.

(29) ?

B.M. 91.834.

A bell-shaped figurine; the head is pinched up to produce a nose with two tiny holes for nostrils, a gash for mouth, large ears sticking far out and arms broken, but bent forward. The body is in the shape of a hollow cone and a hole is pierced through from

side to side near the bottom. Round the neck is a strip of clay for a necklace with tiny knobs depending from it all round, and in the ears are small knobs for ear-rings. Pale red clay baked cream. Ht. cm. 8, diameter at the base cm. 16.5. 3000 B.C.

Fig. 10.

(30) Fara.

VA. 5266.

A primitive female figurine with a pinched head and applied dabs for a wig decorated with horizontal striations. The arms are broken off at the shoulders. The lower part of the figure swells out and becomes almost bell-like. A cuneiform inscription is scratched on the back, but apparently it is meaningless. Red clay. Ht. cm. 5, diameter at the base cm. 7.7. Found in the excavations of the *Deutsche Orient-Gesellschaft*. 3000 B.C.

Fig. 11.

(31) Nippur.

C.B.S. 1987.

A little female figure with a pinched nose, dabs for eyes, no mouth and a big layer-wig. A necklace is incised from shoulder to shoulder. Her right arm is broken below the shoulder; her left was lowered, but it is broken below the elbow so that one cannot determine her precise action. The figure is broken at the waist. Pale red clay. 2800 B.C.

Fig. 12.

(32) Kish.

Ashmolean Museum, Kish 1925.351.

A slab-like figurine with a pinched nose and dabs for eyes and breasts, the latter placed very high. The left arm, a strip of clay, is folded across the waist, the right is broken. Pale red clay baked cream, thus demonstrating that the figurine is not as early as it looks. 2500 B.C.

(33) Ashur.

VA. 4266a.

Only the flat slab-like trunk from neck to waist remains, for the head, arms, and legs are broken. There are dabs for breasts and a double necklace of applied strips of clay ornamented by vertical lines. Present ht. cm. 5. It is the only terra-cotta figurine from Ashur with an inscription, for it is incised and according to it the figurine belongs to the second half of the third millennium. 2500 B.C.

Andrae, *AIT.*, p. 87, fig. 67.

(34) Moussian.

Coll. de Morgan.

A primitive female figurine; the eyes and breasts are rendered by dabs of clay, the nose is pinched, the mouth is an incised line and the neck is inordinately thick, for it exceeds the width of the jaws. Broken: arms and the lower part of the body. Fourth millennium.

DP., viii, p. 89, fig. 121.

(35) Babylon.

VA. 3125.

A fragmentary figure modelled in front, the back smoothed flat by hand. A woman with a pinched nose, dabs for eyes, big dabs for breasts, a long strip of clay over each shoulder to suggest side locks and another strip round the head decorated with little dabs

to represent a band. Broken at the waist. Red clay. Present ht. cm. 6. The head-band and the elementary side-locks may imply that it was intended to depict a goddess. 2900 B.C.

(36) Tello.

Louvre, No. 179.

The lower part of a rectangular relief showing a female figure walking to right. She is clad in a garment with a decorated lower border, but the sex is indicated by the triangle traced in incised lines. Greyish-green clay. Present ht. cm. 5. 2800 B.C.

Heuzey, *CAC.*, p. 335; *DC.*, pp. 249 f.; Contenau, *DNB.*, p. 52, fig. 42.

(37) Ashur.

VA. 8072.

A series of figurines, apparently feminine. They have flat triangular faces with sharply pointed noses, dabs punched with a central ring for eyes, further dabs for ears and breasts. One example has a head-dress with incised decoration, a circle in the middle and crescents on each side, and also a thick necklace adorned in the same way. All are garnished down the middle of the body, across the chest and along the arms with similar crescents or stamped rings. They have two thick bracelets on each wrist and both hands are plastered on the stomach. One has a double dab at the base of the neck and one on each elbow; another has the same tight garment, but ornamented with closely-set horizontal striations and little dabs like buttons all down the front. The ornamentation gives them the semblance of eighteenth-century gentlemen with skirted coats and flap pockets upon which they lay their hands. Cream or greenish clay: one of pale red clay. Present ht. cm. 7.5. The treatment of the eye as a punched dab is very peculiar and is found only at Ashur until, many centuries later, it becomes the distinctive mark of Hittite figurines. 2800 B.C.

Andrae, *AIT.*, pl. 52, f. (head only); Fig. 13.

(38) Ashur.

Assur 21908; VA.

A figurine with a big nose and dabs for eyes, but the right one has fallen away. Four applied concave strips on the head form a sort of diadem. The neck is very thick, the tiny dabs for breasts are placed on a level with the top of the shoulders; the arms are strips prolonged from the shoulders and flattened at the ends to represent the hands on the stomach. Pale red clay. Broken at the waist. 2800 B.C.

Andrae, *AIT.*, pl. 55, aa; Fig. 14.

(39) Ashur.

VA. 4949.

A figurine of a woman with a pinched nose, dabs for eyes, and ears sticking out and each pierced with two holes for rings. Below the nose are three horizontal lines which are more like a necklace than a mouth. The shoulders are very wide, and end in strips of clay for arms, bent forward with the hands spread on the stomach. The lower part of the figure is almost cylindrical, and is adorned with little groups of incised lines; there is a similar punctured decoration across the chest and along the arms; perhaps it is intended for a garment. Grey clay. Ht. cm. 11.5. 2800 B.C.

Andrae, *MDOG.*, Nr. 61 (1921), p. 19, fig. 6; *AIT.*, p. 55, fig. 42, pl. 55, a, b; Olmstead, *HofA.*, fig. 25.

(40) Ashur (?).

Y.B.C. 2222.

A female figurine with dabs for eyes, a pinched nose and incised lines for a mouth. Her ears stick out on each side and are pierced by holes; her hair is turned up at the back in a "fan", and that also is pierced. A double necklet stretches across her throat. Her hands are spread on her stomach. Broken at the waist. Cream clay. Present ht. cm. 6.3. 2800 B.C.

Clay, *AA.*, v (1917, 1), p. 77, fig. 4, No. 1; Fig. 15.

(41) Ashur.

VA. 5293.

A relief of a nude woman whose hair is rendered by a double wavy strip of clay. She has a big nose, dabs for eyes and breasts, and hands on her stomach. The ground of the relief is pressed forward at the sides, so that it has the effect of an undulating veil round the head and shoulders. Broken at the waist. 2500 B.C.

Andrae, *AIT.*, p. 90, pl. 55, v; Fig. 16.

(42) Ashur.

VA.

A series of figurines with pinched nose, dabs for eyes and a necklace of square beads. In some cases a broad line down the middle of the figure is indicated, and the outline of a garment draped diagonally from the left shoulder is suggested by an incised line and a number of short parallel lines at right angles to it which seem meant for a fringe. Both hands are plastered on the stomach. Cream clay. 2500 B.C.

(43) ?

I.O.M. 3850.

The body of a female figurine. Her hair hangs over her shoulders in "pearl-locks", the breasts are dabs of clay, and the hands, plastered on the stomach, are simply the flattened ends of rolls of clay, the fingers being suggested by incised lines. Broken: head, left shoulder, and splinter of left arm. Cream clay. Present ht. cm. 7. 2700 B.C.

(44) ?

I.O.M. 3861, 176.

A badly broken female figure. The top of the head is flat, but there seem to be indications of a head-band. The face is damaged, but the hair hung down in front in "pearl-locks". The breasts are dabs of clay and the hands rest on the stomach. Broken at the hips. Pale red clay. Present ht. cm. 7.5. A second figure, made in a single mould, was warped at the back in baking. There is very little modelling in the body, but she has thick hair like a layer-wig, strongly-marked brows and a pointed nose. Her hands are spread on her stomach. Red clay. Ht. cm. 13. A third example is badly rubbed. Ht. cm. 13.5. 2700 B.C.

(45) Kish.

Louvre, Salle de Sarzec.

A nude female figurine with her hands on her stomach. Yellow clay varnished dark green. Ht. cm. 9.8, width cm. 3. 2000 B.C.

De Genouillac, *PRAK.*, i, p. 59, No. 256.

(46) Nippur.

H.S.M. 2132.

A figurine made in a single mould with a high background like a tongue relief. She has a triangular wedge for a nose and large flat dabs for eyes, and her hands are plastered

on her stomach. A garment is indicated by incised lines, and she has a necklace of immense beads. On her head is a square structure like a fan, and one can trace the last recollection of the spiral side-locks, for a big coil hangs down on each side of her face, but instead of starting behind her ears these locks spring from the top of her head-dress. Broken at the knees. Parthian work. A.D. 100.

(47) Ashur.

VA. 4963.

A nude seated figurine with a crudely modelled head, dabs for eyes (the right one has dropped out), and a gash for mouth. Round her head is a broad strip for a crown, once adorned with little knobs in relief which have now fallen off. Another strip made a thick collarette ornamented with a big dab in the middle and one on each shoulder. Part of the necklet has broken off. She puts her right hand on her stomach, and her left on her breast. There is a certain amount of modelling at the back. The figurine is in a seated position with the knees bent, but there is no sign of a seat. Broken: right leg at the hip, left at the knee. Pale red clay. Ht. cm. 8. 2800 B.C.

Andrae, *AIT.*, pp. 93 f., pl. 57, *ag.*

(48) Susa.

Coll. de Morgan, No. 273b.

A figurine with a pinched head and arms consisting of elongated strips ending in great splayed hands, one placed on her stomach, the other holding her breast. Another fragmentary example has a cylindrical body with a vertical line to mark the division of the legs. Found on the Acropolis. First Elamite period. 2800 B.C.

Pézarid et Pottier, *ASuS.*, p. 129.

(49) Babylon.

Louvre.

A figurine made hollow in a double mould and worked both front and back. The face is roughly rendered with round eyes in almond lids and a flat nose. Round the head is an upright diadem pierced with holes all round. The neck is grotesquely thick and round it is a necklace composed of a double row of discs. The left hand is placed on the stomach, the right holds the left breast. Greyish-green clay. Ht. cm. 20. Curtius thought this was a Phoenician figure from Cyprus; it is a barbarous imitation of a Greek model, but endowed with certain traits traditional to the Babylonian conception of the goddess in her aspect of patroness of fertility. 200 B.C.

E. Curtius, *Nuove Mem. dell'Inst.*, ii (1865), pp. 375 f.; *AZ.*, 1869, p. 62, fig. in text; Heuzey, *FA.*, pl. 4, 7; *CFAT.* (1923), p. 22; H. v. Fritze, *Jahrb.* xii (1897), pp. 199 f.

(50) Ashur.

VA. 5835, 7561, 9548.

A series of figures made in a single mould and worked up with a tool, by means of little strokes, by indentations or by pressure with the thumb. Most of them are left like tongue reliefs, but in some cases the background is cut away to the outline of the figure. Quite often the head must have been modelled by hand, because a number of single heads of this style have been found which must have belonged to figures of this type. The eyes are dabs of clay punched with a ring, the nose is thick and the head is crowned by a lofty erection of hair elaborately dressed. She has a wide necklace, and bracelets on her wrists. Her body is attenuated, and her arms are simply rolls of clay pulled out and flattened at the ends to represent hands. She places one hand on her stomach, the

other on her breast. In some cases the attitude conveys the idea of a seated person, but the work is so crude that such details are necessarily vague. Cream clay. The height varies from cm. 10 to 18. The figures have all the characteristics of archaic work, for the eyes, breasts, hair, and necklaces are applied and worked up with a tool, but the process by which they were made and the awkward treatment of the body prove them to belong to the Parthian period. The hair is perhaps copied from a Greek model. 100 B.C.

Andrae, *AIT.*, pp. 92-4, pl. 57, *o, q, r, ae, af*; Fig. 17.

(51) Ashur.

VA. 4930, 4934, 4939.

Five examples of a female figure made in a single mould, the edge of which projects at the top and makes a sort of canopy. She has dabs for eyes and breasts, the former punched with a ring, a thick nose and a square erection at the back of her head like an elongated "fan" which is stamped with circles. Round her neck is a three-stringed necklace fastened in the middle by a large round clasp. A line of incised dashes passes down the middle of the body, across the chest and along the arms, probably intended for the decoration of a garment. She lays her right hand on her stomach, her left on her breast. Owing to the slight depth of the relief it is not always clearly defined whether these figurines are standing or sitting, but the shortened legs indicate a seated position. Pale red clay baked cream. Ht. cm. 13. This series, like the former, belongs to the Parthian period. 100 B.C.

Andrae, *AIT.*, p. 92, pl. 57, *p*; Fig. 18.

(52) Ashur (?).

B.M. 91.885.

The upper half of a tongue relief of a nude female whose face, save for her pointed nose, is obliterated, but traces of her lofty head-dress remain. She has an attenuated body and arms like strips of clay. She lays her left hand on her stomach, her right on her waist. Pale red clay baked cream. Broken at the hips. 100 B.C.

(53) Nippur.

C.B.S. 12.422.

A figurine made as far as the waist only in a double mould. She wears a three-cornered head-dress and lays her right hand on her stomach, her left on her chest. Cream clay. This is one of the large group of terra-cottas which aped Greek models, for women and children wearing the three-cornered hat are found in a variety of poses. 200 B.C.

(54) Nippur.

C.B.S. 15.455.

A figure made in a single mould, the back flattened by hand. A woman, headless, wears a very full garment, the folds marked by vertical lines in front and between the breasts, which are strongly emphasized. She places her enormous right hand on her stomach, her left on her breast. Present ht. cm. 10, width cm. 4.5. 100 B.C.

(55) Nippur.

C.B.S. 12.292, 7058.

A figurine, almost flat and without modelling, represents a nude female with a pinched head, dabs for eyes and breasts, square shoulders and arms which are merely strips of clay. One hand is pressed against her chest, the other hangs by her side. Broken at the hips. Cream clay. There is another example which shows that the hair was turned up at the back in an embryonic "fan". The dabs for breasts have fallen off.

Broken at the hips. Cream clay. The bird-like head, the big dabs for eyes and the whole elementary appearance of the figure testify to its early date. Fourth millennium.

Figs. 19, 20.

(56) Warka (?).

B.M. 117.939.

A primitive figurine with a pinched bird-like head, big dabs for eyes and hair turned up at the back in a large "fan". The body is cylindrical, and both arms are broken at the shoulders. A thick strip of clay serves as a necklace. Dull cream clay. Fourth millennium.

(57) Tello.

Louvre, Coll. de Sarzec.

A primitive figurine with a pinched head, dabs for eyes and a double necklace of two rows of dabs for large beads. The lower part of the figure is a mere slab increasing slightly at the base: the arms are strips of clay, the left one hanging by her side, the right (partly broken) crosses the body so that the hand rests on the left breast. Pale red clay. 3000 B.C.

Contenau, *DNB.*, p. 57.

(58) Warka.

VA.

A very crude figurine, for the body is like a flat slab and is almost without modelling. She lays her left hand on her breast; her right arm is broken, but hung by her side. Broken at the waist. Dark red clay. 2800 B.C.

(59) Warka.

B.M. 117.938.

A figurine like a slab spreading at the base. She has a pinched nose, large dabs for eyes, and no mouth. A little bit of clay was stuck on top of the head to make a wig or turban, whilst another strip was adorned with herringbone pattern and did duty for a necklace. Her left hand is pressed against her waist, her right hangs by her side. Fine white clay. Ht. cm. 11.6. The inexperienced rendering of the head and body is characteristic of a very early period, and the clay is that used at the same time, but the rounded arm and the way it is detached from the body manifest a step in advance toward an easier and more accurate modelling of the human body. From the waist down is a panel decorated with horizontal and vertical lines to show that she was wearing a garment adorned with some elegance. 2800 B.C.

Fig. 21.

(60) Kish.

Louvre, Salle de Sarzec.

The upper half of a figurine of a nude woman with one hand on her breast, the other by her side. Yellowish clay varnished green. Broken at the waist. Present ht. cm. 5.1, width cm. 3. 2200 B.C.

De Genouillac, *PRAK.*, i, p. 59, No. 257.

(61) Susa.

Coll. de Morgan, No. 334.

A figurine of a nude female with a well-developed figure. She holds her breast with one hand, whilst the other arm hangs straight by her side. Cream clay covered with blue enamel. There are two examples. The use of enamel became general in Elam in the

eleventh century, and can be dated from the enamelled tiles which are often inscribed, and from certain fragments of large statues, also inscribed. 1000 B.C.

Pézard et Pottier, *ASuS.*, p. 149.

(62) ?

B.M. 108.825.

A nude female with rounded limbs made in a double mould and covered with a white slip on which are traces of pink colour. She holds her breast with her left hand and her right arm hangs by her side. Much blurred. From the Lynch Collection. Very poor work of the Hellenistic period. 200 B.C.

(63) Babylon.

?

A figurine cast hollow in a double mould. An undraped female wears a three-cornered head-dress and holds her breast with her left hand, whilst her right arm hangs by her side. Broken below the knees. Present ht. cm. 20. Found in the Parthian graves. Very poor work. 100 B.C.

Koldewey, *TBB.*, p. 49, fig. 84.

(64) Nippur.

H.S.M. 2052, 2065.

A figurine made in a single mould, the back flattened by hand. A nude woman with a head-band or diadem holds her breast with her left hand and presses her right arm to her side. Poor work. Traces of white slip. A second example is cast hollow in a double mould; it has hair parted in the middle and turned back in heavy rolls, and disc ear-rings. Very poor work. The feet are broken. Dull red clay. 200 B.C.

(65) Nippur.

C.B.S. 15.435.

The upper half of an oval relief depicting a nude female in very low relief. Her hair is in big striated bosses on each side and is turned up at the back in an embryonic "fan". She has dabs for eyes and breasts, a triangular wedge for nose, a gash for mouth and very square shoulders. Her arms hang well away from her body and are bent at the elbows, so that probably her hands were clasped, but the forearms are broken. Much battered and broken at the waist. Red clay. Present ht. cm. 4.7, width cm. 6. The drawing is exceedingly primitive; there is no division between the face and neck, the breasts are stuck on too high, the arms are very long and unnaturally angular. Fourth millennium.

Fig. 22.

(66) Susa.

Coll. de Morgan, No. 273.

A very rude figure with the arms folded on the chest. The head is pinched, the eyes are dabs of clay with a tiny dot in the middle. As the clay juts out below the nose it has the appearance of a projecting lower jaw and gives to the figure a very pugnacious aspect. The arms are broad strips of clay folded across the chest, the lower part of the body is cylindrical, producing the effect of a long robe. Found in the town contemporaneous with the necropolis. The discoverers saw in this little image an archaic form of the goddess Nana. Prehistoric period. Fourth millennium.

DP., xiii, p. 21, fig. 111; Pézard et Pottier, *ASuS.*, p. 128; Contenau, *MAO.*, fig. 265.

(67) Tello.

?

The upper part of a figurine which is like a flat slab with a rounded prolongation at the top which serves as a head. She has dabs for eyes with brows in relief slanting

upward and outward, a pinched nose and no mouth. A thick necklet of an applied strip is marked by vertical lines. The little dabs for breasts are placed at the base of the throat; the arms are elongated strips bent toward the front to signify that the hands were clasped. At the back of the head a projection pierced by a hole makes a ring and served to hang up the figurine like an amulet. Found near trench 4 at a depth of cm. 2.5. Broken at the waist. Present ht. cm. 3.8, width cm. 3. Fourth millennium.

Cros, *NFT.*, p. 118, fig. in text.

(68) Tello.

Louvre, Nos. 175, 176.

Several very small flat figurines with dabs for eyes, pinched nose, gash for mouth, and cylindrical body. The arms are folded on the chest to imply that the hands were clasped. Deep cream clay, red in the breaks. Ht. cm. 4.5. They seem to belong to the time of Ur-Nina. 3000 B.C.

Heuzey, *CAC.*, pp. 333 f.; *CFAT.* (ed. 1923), p. 15; *DC.*, p. 249, pl. 39, fig. 1; Contenau, *DNB.*, p. 51; Jastrow, *Bildermappe*, fig. 12a; Meyer, *SS.*, p. 103, note 1.

(69) Ashur.

?

A small figurine with clasped hands and dabs for eyes. It has the peculiarity that the back of the head projects in a peak, instead of a peak sticking out in front to make the nose. The head from al-'Ubaid (No. 344) proves that the peak at the back, which there is painted black, was the hair gathered into a knot. Probably this figurine also originally had details added in colour. The body is cylindrical and spreads considerably to make a base. Greyish-green clay. 2800 B.C.

Andrae, *AIT.*, p. 91, pl. 56, *ae.*

(70) Ashur.

VA. 7122.

A female figurine with clasped hands. She has a pinched nose, dabs for eyes, a necklet marked by vertical lines and a body without detail, but which must have been bell-shaped, for it is hollow and slopes outward toward the base. Across the chest and round the arms are series of incised flecks, probably meant to indicate a garment. The top of the head is slightly concave, for the maker's thumb rested there when fashioning the figure. Broken one-third from the bottom. Red clay. Present ht. cm. 5.2, diameter at the base cm. 3.5. 2800 B.C.

(71) Ashur.

VA. 4943.

A nude female figurine with a big head, dabs for eyes below brows which arch over and merge into the pinched nose, and thick hair clustering round the nape of the neck and bound with a head-band made of an applied strip. Another strip, marked by vertical lines, serves as a necklet. The hollow body is cylindrical, spreading out at the base; it is without details as the dabs for the breasts have fallen off. The hands are clasped. Cream clay with a greenish tinge. Ht. cm. 10. 2800 B.C.

Andrae, *AIT.*, p. 91, pl. 56, *ab*; Fig. 23.

(72) Ashur.

VA. 7177.

A figurine with a big head, large dabs for eyes, a pinched nose and a cylindrical body. Her hands are clasped. Her hair is in scalloped waves round her forehead, and at the

back is depicted by undulating vertical lines which are supposed to render the thick hair cut off in a straight line at the neck. The applied strip for a necklet decorated with punched rings stretches round the front of the neck only. The body is hollow, and is broken just where it begins to spread out for the base. Greyish-white clay. Present ht. cm. 8.5. There is an attempt at modelling the brows and the line of the jaws, and also to suggest the position of the hands. 2700 B.C.

(73) Susa.

Coll. de Morgan, No. 335*a*.

A figurine with a cylindrical body and clasped hands. The head is apparently covered with a turban, the eyes are rendered by incised lines and are almond-shaped, the mouth appears to be open. There are two bracelets on each wrist. White clay covered by apple-green glaze. Ht. cm. 28. 2500 B.C.

Pézard et Pottier, *ASuS.*, p. 149; De Mecquenem, *RA.*, xix (1922), p. 125, fig. 7.

(74) Ashur.

VA. 4903.

A figure with a top-heavy head, brows in relief, a pointed nose and a semicircular line for mouth. Her hair clusters round her neck and she has a necklet marked by vertical lines. Her body is cylindrical and hollow. Broken: both arms and the figure almost at the bottom. Red clay. 2200 B.C.

Andrae, *AIT.*, p. 91, pl. 56, *aa*; Olmstead, *HofA.*, fig. 27.

(75) Nippur.

C.B.S. 5600.

A figurine, modelled by hand, of a woman with clasped hands. She has dabs for eyes, a pinched nose and no mouth. Her hair is a great dab on each side of her face, marked by horizontal striations like a layer-wig. She has a *polos* on her head adorned with vertical lines and a "cape" over her shoulders consisting of narrow zones marked by little vertical lines, perhaps to represent flounces, or, more likely, a series of strings of beads composing an elaborate necklace. Broken at waist. Present ht. cm. 9. The figure is akin to the type of female figure holding her breasts, also from Nippur (No. 142). The "cape" is rare, but occurs later in the case of the goddess bearing a vase and wearing a turreted crown (Nos. 408, 424), or in the type where she clasps a disc (Nos. 451-4). 3000 B.C.

Clay, *AA.*, v (1917, 1), p. 77, fig. 6, No. 3; Jastrow, *CBA.*, pl. xxvii; Fig. 24.

(76) Ur.

U. 6692; C.B.S. 16.254.

A tongue relief of a nude female with clasped hands. Her hair is in scalloped waves over her forehead; it stands out on either side and is turned up at the back in a chignon. Her face is flattened, but she has big dabs for eyes, an incised triangle, ear-rings and several necklaces. Broken below the knees. Deep cream clay. 2400 B.C.

(77) Tello.

Louvre, Mission de Cros.

A tongue relief of a nude female with clasped hands. Her hair is parted, combed straight down and turned up below her ears in a chignon. She has big almond eyes, incised triangle, breasts set very far apart and a necklace with pendants. Cream clay. Ht. cm. 14. Found in the region of the Great Well. Another example was found in Trench IX, Necropolis of Tell H. 2200 B.C.

Cros, *NFT.*, pp. 261 f., pl. vii, 8; Jastrow, *CBA.*, pl. xlii, fig. 3; Frank, *KGB.*, i, 46, 7.

(78) ?

Y.B.C. 2121.

A mould for making a tongue relief of a nude female with clasped hands. She appears to have a wide head-band and her hair is turned up in a chignon. She has big almond eyes in sharply defined lids, a thick nose and a small mouth; her ears are very big and she wears disc ear-rings, a tight torque-like necklet and bracelets. She has a very small waist, a hole for navel and incised triangle. Her arms are held well away from her body. Broken at the feet. Cream clay. The narrow waist, detached arms and rather heavy features are characteristic of the age succeeding the finest period. 2000 B.C.

Fig. 25.

(79) Nippur.

C.B.S. 1978.

A very small figure made in a single mould, the back flattened by hand. A nude female with clasped hands who has a round face, prominent eyes, a big nose and thick brows. Her hair is in a chignon, but is brought down so far below her ears that it almost touches her shoulders and looks like pendent ear-rings. Her breasts are placed very high on a level with her shoulders. Broken at the hips. Red clay. The work is feeble rather than early. 2000 B.C.

Jastrow, *RBBA.*, pl. xiv, fig. 5; Fig. 26.

(80) Susa.

Coll. de Morgan, No. 276a.

A figure made in a single mould, the background rising above her head like a pilaster. She has a round face, hair in a chignon, large breasts, stick-like arms and a slim body. Her right hand is clasped in her left. Broken at the knees. 2000 B.C.

DP., i, p. 130, pl. viii, figs. 20, 21; Pézard et Pottier, *ASuS.*, p. 130.

(81) ?

I.O.M. 744.

A figure made in a single mould with the back flattened. She seems to wear a head-band, and her hair is turned up in a chignon so low that it looks like pendent ear-rings. Her face is round, with prominent eyes, strongly marked brows, and high cheek-bones which give the effect of a slight smile. Her hands are clasped. Broken at the hips. Red clay. Present ht. cm. 6.5. 2000 B.C.

(82) Ur, Diqdiqqeh.

U. 1336, 1337; C.B.S.

A tongue relief of a nude female who has a turban-like head-dress, hair in a chignon, prominent round eyes, rather square jaws, breasts placed very high, thin arms, and a necklace of small beads. The figure is broken at the waist, but the hands were clasped. A second smaller example is also broken at the waist, but shows the clasped hands. 2000 B.C.

Woolley, *AJ.*, v (1925), p. 19, pl. viii, 1, figs. 2, 3, 6.

(83) Tello.

Louvre.

An oval relief of a nude woman with her hair in a chignon and a very well-made body from which her arms are distinctly detached. Her hands are not quite clasped, but the fingers touch. Found in Trench VII at a depth of m. 1.30. 2300 B.C.

Cros, *NFT.*, p. 144; Contenau, *DNB.*, fig. 46.

(84) Ur.

U. 7103, 7108; B.M.; C.B.S.

A figurine which has little dabs for eyes, a large pinched nose, hair in a thick mass which almost conceals her face and is arranged in five large puffs or curls, the lowest resting on her shoulders, made of applied dabs marked by striations; at the back it is turned up in a *krobylos*. From shoulder to shoulder stretches a thick necklet. The figure is worked at the back. The right arm is broken; the left is bent at the elbow, but the forearm is broken; originally the hands were clasped. Pale red clay baked cream. There are many examples of this type in which one can follow the development from the crude originals, where details are rendered by applied dabs of clay, to the later specimens made in a mould, but still retaining the five great puffs of hair and the rich display of necklaces. 2800-2400 B.C.

(85) Ur.

U. 1217, 1347, 1381, 2943, 6837; B.M. 116.841.

A tongue relief of a nude female with clasped hands. She has strongly marked features, a slim body, incised triangle, and many necklaces. Her hair is arranged in several puffs or curls on each side, the lowest resting on her shoulders. Broken at the knees. Much rubbed. Greenish-grey clay. A second example, of cream clay, is broken below the knees. U. 1381, broken at the hips, has a big nose, features almost obliterated, hair in five puffs on each side, the lowest resting on her shoulders, and a necklace of four graduated strings of beads. Deep cream clay. In U. 2943 the lowest string of the necklace consists of very large beads. U. 6837 shows that she had a slim body and stood upon a projecting base. They all seem to derive from the archaic type with hair arranged in the same way and a very wide necklace. There is also a mould of red clay, B.M. 116.841, for making these tongue reliefs. 2200 B.C.

Woolley, *AJ.*, v (1925), p. 19, pl. viii, 1, figs. 9, 14, 16.

(86) Susa.

?

A tongue relief of a nude female with clasped hands. She seems to have a head-band, an oval face with large almond eyes and a necklet of two strings of big beads. Her body is well modelled, the hips rather big. Deep cream clay. Ht. cm. 10. Broken in half, but stuck together. Found in the deposit of offerings in the temple of Shushinak; the deposit is dated from the twelfth to the eighth century. 1000 B.C.

DP., vii, p. 118, fig. 403 *bis*; Contenau, *DNB.*, p. 63, fig. 63.

(87) Ur.

B.M.

A small tongue relief of a nude female with clasped hands. The mould slipped in making the relief and triplicated the outline on the right side, giving the figure a strange appearance. Deep cream clay. 2000 B.C.

Woolley, *AJ.*, v (1925), p. 19, pl. viii, 1, fig. 10.

(88) ?

N.B.C.

A figurine made in a single mould of a nude female with clasped hands. She has a very pointed nose, but other details are obliterated. Broken into two pieces which fit together. Deep cream clay. Ht. cm. 8.7. 2000 B.C.

(89) Ur.

B.M.

A mould for making a relief of a nude woman with clasped hands. She has a plump face, almond eyes, a big nose, elaborately dressed hair, strongly marked triangle, a

raised dot for navel and many necklaces and bracelets. Pale red clay. There is also a relief of a nude female with clasped hands, elaborately dressed hair, strongly marked triangle, large ear-rings and several necklaces. The feet are broken off, but belong to the figure. This seems to be a cast from the mould or one very like it. 2000 B.C.

(90) Moussian.

Coll. de Morgan.

A relief of a nude female with clasped hands. The details are very sketchy. Cream clay. There are three other examples, all headless. 2000 B.C.

DP., viii, p. 89, figs. 122, 124-6; *Contenau, DNB.*, p. 64, fig. 65.

(91) ?

Y.B.C. 10.010.

A tongue relief with the edges pressed forward round the lower limbs of a nude female figure with clasped hands. Her hair seems to curl round her forehead, and is turned up in a "fan" at the back. She has enormous eyes, a thick nose, and large ears. Her breasts are small dabs of clay placed on a level with her shoulders; her hands are clasped and pressed against her chest, thus providing a combination of the motive of the clasped hands and that of holding the breasts. The body looks as though it were swollen, the hips very prominent and dislocated, so that it resembles an illustration of a pathological specimen, chiefly owing to the unskilful workmanship. Greenish-yellow clay. Ht. cm. 11. 1800 B.C.

Fig. 27.

(92) ?

Y.B.C. 10.063.

A figure made in a single mould of a female with clasped hands. She has a round face, a thick nose, almond eyes, full breasts, and tight necklets. Her hair is in coils below her ears and rises into a "fan" at the back. The ground of the relief gives the effect of a veil hanging from the back of her head. Broken at the waist. Red clay. Present ht. cm. 5. 2000 B.C.

(93) Mesopotamia.

AO. 2759.

A relief of a nude female with clasped hands. Her hair is combed straight down over her forehead and turned up on her shoulders in monstrous curls. She has a thick necklace, marked triangle, and bracelets on her wrists. The legs are distinctly separated. Broken at the ankles. Deep cream clay. Present ht. cm. 12. This work appears late in character owing to the accentuated details; but as certain other examples of the type come from sites where the finds can be dated in the last quarter of the third millennium one is compelled to place this piece with the rest of the group. 2200 B.C.

Heuzey, *CAC.*, pp. 357 f., fig. in text; *DC.*, p. 253; *Contenau, DNB.*, p. 57, fig. 52; *Meissner, BuA.*, i, p. 235, pl.-fig. 101; *AO.*, xv, p. 5, fig. 3; *Jastrow, Bildermappe*, fig. 22; Fig. 28.

(94) Babylon.

VA. 6774, 6816.

An oval relief diminishing at the base which depicts a nude female with clasped hands. Her hair is parted in the middle, hangs down upon her shoulders and then turns up in great spiral coils. She has a thick necklace, a slim waist, and very large hips. Broken at the ankles. Red clay. Present ht. cm. 10, width cm. 3.8. This is the same type as the

preceding number, but the details are less exaggerated. The arrangement of the hair is precisely that of the wig used as a symbol of the goddess Ninkharsag. VA. 6816 is a rougher replica. The face is broad and flat, the waist small, and the hips big. Cream clay. Ht. cm. 10.5, width cm. 4. 2200 B.C.

(95) ? N.B.C.

A tongue relief of a nude female with clasped hands. Big coils of hair rest on her shoulders, and she has a necklace, but the piece is too battered to discern details. Cream clay. Ht. cm. 11. 2000 B.C.

(96) ? Y.B.C. 10.015; 10.120.

A rectangular relief of a nude female with clasped hands. Her hair is parted and hangs down on to her shoulders, where it turns up in a big coil. Her body is long and slim, and a necklace hangs low on her chest. Her feet rest upon a projecting base. The relief is scratched and there are abrasions of the right top corner, the feet, and the lower part of the relief. Cream clay. Ht. cm. 10.5. This is a softened adaptation of (No. 93), and is a counterpart of the woman holding her breasts (Nos. 157-9). No. 10.120 is a poor copy. 2000 B.C.

Clay, *AA.*, v (1917, 1), p. 77, fig. 3, No. 12; Fig. 29.

(97) Babylon. ?

A tongue relief of a nude female with clasped hands. Her hair is parted in the middle and curls up on her shoulders in tight spiral curls; it is so thick and stiff that it is exactly like a wig. Her body is very long and slender, and she stands upon a rounded projecting base. 2000 B.C.

Koldewey, *WB.*, p. 271, fig. 203; Meissner, *AO.*, xv, p. 62, fig. 111.

(98) ? N.B.C.

A rectangular relief showing a nude woman with clasped hands. Her hair is parted and hangs down on to her shoulders, where it turns up in a great coil on each side. She has two necklaces. The bodily forms are slender. Broken: feet, right side of background, left bottom corner. Greenish-yellow clay. Ht. cm. 11.5. 2000 B.C.

(99) Nippur. I.O.M. (?), 2163.

A rectangular relief with rounded ends. A nude woman with clasped hands wears her hair parted in the middle and coiling up on her shoulders in great spiral curls. In Constantinople there is a tongue relief of a similar figure standing upon a semicircular projecting base. It is much rubbed, the head is broken and there are fractures on the left arm and hip. Cream clay. Present ht. cm. 12. Probably it also came from Nippur. 2000 B.C.

Exped. Photo. 44.

(100) ? B.M. 91.844.

A small tongue relief of a nude woman with clasped hands. Her hair makes a spiral coil on each shoulder; she has a pretty round face and a well-made body. Broken at the waist. Greenish clay. Very well worked. 2000 B.C.

(101) ?

Y.B.C. 2118.

A figure made in a single mould. A nude female with clasped hands has thick hair in great coils on each shoulder, very large ears, disc ear-rings and many necklaces. So rubbed that details are almost obliterated. Pale red clay. Broken at the hips. Present ht. cm. 6.5. 1900 B.C.

(102) Ur.

U. 121; C.B.S.

The upper part of a tongue relief on which is a nude female with clasped hands. Her hair is combed down over her high crown and encircled by a broad band below which the scalloped line of the hair round the forehead is visible. At the sides a great twisted lock hangs down on to each shoulder, turning up at the ends in a spiral curl. Her body is thin, but well made, although her over-large head gives her a sickly air. Broken at the hips. Cream clay. The twisted side-locks suggest that a goddess may be intended.

2000 B.C.

Woolley, *AJ.*, v (1925), pl. viii, 1, fig. 2.

(103) Susa.

Coll. de Morgan, No. 276; Ashmolean Museum.

A female figurine with clasped hands. She has long hair falling upon her shoulders, full features, triangle marked, and a rather slim body. Round her head is a twisted fillet so thick that it resembles a turban, and in one case a medallion is set in the centre of the front, an arrangement which was possibly the prototype of the Sassanian kingly circlet. Besides this she has two or three bracelets on each arm and a necklace of two strings of large beads with a rosette pendant hanging in the middle, as well as a baldric necklace passing across her chest in one direction only. This necklace is sometimes made of flexible scales, at other times of pliable triangular sections. There are several examples of this type and they are not easy to date. The realism and the profuse use of ornament are points in common with the figurines of the late Greco-Persian period showing a woman holding her breasts (Nos. 169-72); but here the contours of the body are not exaggerated and there is no special insistence upon the feminine quality of the being portrayed. These works have been placed in the Third Elamite period (2200-1000), but if they really belong to that epoch it must be to the very end of it. It seems likely that this type was the model for the later figurines, but in copying it the artists exaggerated and coarsened all details in an endeavour to bring out some special significance of the cult which is unknown to us. Three specimens of this type were presented to the Ashmolean Museum by the *Délégation en Perse*; they are all headless. 1000 B.C.

DP., i, pls. vii, 9 and 15, 11-13, viii, 16 (pl. vii, 4, 5 are heads only); Dieulafoy, *Acropole de Suse*, p. 435, fig. 307; Pézard et Pottier, *ASuS.*, p. 130; Contenau, *DNB.*, p. 65, fig. 67; *CAB.*, p. 96, fig. 14.

(104) Babylon.

?

A nude woman with folded hands made in a single mould with the background cut away to the outline of the upper part of the figure. Her thick hair lies in a mass on her shoulders like a layer-wig; her face is rounded, with heavy features and almond eyes. She has a necklace and bracelets. The lower part of the relief belongs to another figure of the same type, and shows that she wore three rings on each ankle. Broken at the

waist. These two fragments were found in E-makh, the temple of Ninmakh, 4 metres below the pavement of Room A adjoining the *cella*. 750 B.C.

Koldewey, *MDOG.*, Nr. 5 (1900), p. 1, fig. 1; *TBB.*, p. 11, fig. 12; *WB.*, p. 65; *Records of the Past*, ii (1903), pp. 185, 273, fig. 1; Meissner, *BuA.*, ii, p. 11, fig. 3; Hancock, *Mesop. Arch.*, pp. 71, 322, fig. 86D.

(105) Babylon.

?

A nude female with clasped hands made in a single mould. She has a round face with well-formed features, hair in a heavy mass enlivened by parallel lines to indicate a ripple, and a well modelled, although somewhat fleshy, body. A very well-preserved example found on the North Front of the temple of Ninmakh. 750 B.C.

Koldewey, *TBB.*, p. 12, fig. 13; Jastrow, *Bildermappe*, fig. 25; *CBA.*, pl. xxix, fig. 3; Frank, *KGB.*, i, 56, 2.

(106) Babylon.

I.O.M. 5282 (?).

A mould for making a relief of a nude female with clasped hands. She has a round face, hair in a layer-wig marked by horizontal lines and a rather full body. Cream clay. Ht. cm. 15. In excellent preservation, but the feet are rubbed away. The example found at Babylon seems identical with I.O.M. 5282. 700 B.C.

Koldewey, *WB.*, pp. 65, 271, fig. 202; Meissner, *AO.*, xv., p. 85, fig. 154.

(107) Babylon.

?

"Four figurines of a nude woman with folded hands." Found in Epatutilla, the temple of Ninurta. 700 B.C.

Koldewey, *TBB.*, p. 32.

(108) Babylon (?).

Y.B.C. 10.058.

A tongue relief cut away rather roughly to the outline of the figure, which represents a nude woman with clasped hands. She has a round, well-modelled face, hair in a thick mass on her shoulders decorated with hatched lines, full breasts, and a slim body. Deep greenish-cream clay. Present ht. cm. 8.4. 750 B.C.

(109) Nippur.

C.B.S. 2754.

A figure of a nude woman with clasped hands made in a single mould. She has a round plump face, strongly marked brows, almond eyes, a small mouth, and very full breasts. Her hair falls in a heavy mass on her shoulders. Broken at the hips and much scratched. Cream clay. Present ht. cm. 9.3. 750 B.C.

(110) Kish.

?

A figure made in a single mould of a nude woman with clasped hands. She has a round face, thick wig-like hair marked by hatched lines, and a plump, rather squat body. Her head is twisted slightly to one side, which gives her an inquiring expression. 700 B.C.

Langdon, *EatK.*, i, pl. xxxv, 1.

(111) Warka.

VA. 6179.

A nude woman with clasped hands. Her face is round and her hair is in a thick mass marked by hatched lines. Broken above the waist. Present ht. cm. 4.5. Several examples from the temple of Ishtar and the city area. 700 B.C.

Jordan, *UW.*, p. 60, pl. 80, g, h, i, e.

(112) Nippur.

C.B.S. 2756.

The upper part of a figure made in a single mould of a woman with clasped hands. She has a round face, hair combed forward over her forehead and hanging in a thick mass on to her shoulders, full breasts, and many necklaces of fine strings. Broken above the waist. Red clay. 650 B.C.

(113) ?

I.O.M. 263, 5290, 1219.

A figurine of a nude woman with clasped hands, made in a single mould. The background is cut away from the upper part of the figure, so that it appears to be in the round. She has a round face with full features and hair in a solid wig-like mass. Broken diagonally from the middle of the right thigh to below the left knee. Cream clay. Present ht. cm. 12. Both the other examples are badly damaged. 650 B.C.

(114) Nippur.

H.S.M. 2069.

A figurine of a nude female with clasped hands. She has a round face and thick masses of hair resting on her shoulders. Broken at the knees and much rubbed. 550 B.C.

(115) Warka.

VA.

A relief of a nude female (headless) with clasped hands. The body is fairly well modelled and quite Hellenistic in feeling. 300 B.C.

(116) Kish.

Ashmolean Museum, Kish 1924.189.

A nude female figure whose features are deeply grooved. Her hair is combed down over her crown, and is in horizontal grooves over her ears. She has a necklace in faint relief. Her hands are not clasped, but the fingers touch. Grey clay. Persian period? Found by the Weld Blundell Expedition 1922-3. 400 B.C.

(117) ?

N.B.C.

A figurine made in a single mould with the back smoothed flat. A nude female with clasped hands. Her hair is puffed over her ears and she has a very pointed nose. Entirely black, as if calcined. Present ht. cm. 7. Very poor work imitating a Greek model. 250 B.C.

(118) Nippur.

I.O.M.; C.B.S. 1965.

A cast of a rectangular relief with rounded ends depicting a nude woman with clasped hands. The mane of hair framing her round face and flattened features gives a leonine aspect to the head, enhanced by the hollow eye-sockets from which the dabs of clay for the eyes have dropped out. She has a double necklace, bracelets, and a flecked triangle. Broken at the hips. Present ht. cm. 8. It resembles, but very crudely, the Hellenistic type with hair turned back and crowned by a *stephané* or veil. The elementary treatment of details is not primitive in this case, but decadent, and the piece must belong to the Parthian period. 100 B.C.

(119) Tello.

AO. 4591.

A relief of a woman wearing a flounced dress draped diagonally on the left shoulder. She turns to right and clasps her hands. The figure is broken at the waist, and is rather blurred and almost black in tone. 2400 B.C.

(120) Tello.

Louvre, No. 192.

A relief of a seated female with clasped hands. She wears a flounced robe bound with a girdle knotted in front. The only indications of the seat are two stumps at the back. The head is broken. Cream clay. Present ht. cm. 8. This relief may be intended to represent a goddess enthroned. 2400 B.C.

Heuzey, *CAC.*, p. 347; *DC.*, p. 252.

(121) Ur.

U. 7107; C.B.S.

A rectangular relief with a ledge running out at the back just at the bottom to serve as a support. It represents a female with clasped hands. She has hair drawn smoothly over the crown, waved in scallops round her forehead and arranged in double puffs over her ears. She has a pointed nose, small eyes, and a slender body. Her arms are detached from her body. Over her shoulders are indications of a "cape", wide bands which cross in front, and she has several bracelets on her wrists and a necklace with a large pendant like an open hand. Deep cream clay. 2400 B.C.

(122) ?

Louvre, Nos. 194, 195.

A small figurine of a woman with clasped hands. She wears a flounced dress apparently gathered round her neck, and her hair hangs loose upon her shoulders. Deep cream clay. Ht. cm. 5. A second example is broken at the hips; present ht. cm. 2. These figurines are from an old collection, and are not from Tello. 2300 B.C.

Heuzey, *CFAT.* (1882), p. 27, Nos. 19, 20; *CAC.*, p. 351.

(123) Ur, Diquiqqeh.

U. 3019, 1216; B.M.; C.B.S.

An oval relief of a tiny woman standing frontally with clasped hands. Her hair is parted and arranged in thick puffs on each side, and she wears a flounced robe gathered at the neck. Broken below the knees. There are several examples. 2200 B.C.

Woolley, *AJ.*, v (1925), p. 19, pl. viii, 1, fig. 7.

(124) Ur.

B.M.

A female figure made in a single mould. Her hair hangs upon her shoulders in a thick mass. Her face is round and sweet in expression, and she wears a long robe with a girdle. The lower part of her body is cylindrical and her hands are clasped. Very smooth green clay. 2000 B.C.

Woolley, *AJ.*, v (1925), p. 19, pl. viii, 2, fig. 3.

(125) Kish.

P. 43; Louvre, Salle de Sarzec.

The upper part of the figurine of a woman with a tight cap or head-band. She has a round face with obliquely set almond eyes. Across her chest are the folds of a garment. Her hands are broken, but seem to have been clasped. Broken at the waist. Pale red clay. Present ht. cm. 7.5, width cm. 4.4. 2000 B.C.

De Genouillac, *PRAK.*, ii, p. 18, pl. iv, 3.

(126) Nippur.

C.B.S. 8957, 12.430, 12.430a, 12.436.

A tongue relief of a female with clasped hands. Her hair is combed over her head, arranged in scallops round her forehead, bound by a narrow band and turned up at the

back in a chignon hanging so low that it touches her shoulders. Her face is broad and she has round eyes, a thick nose, and a mouth open in a genial smile. Her long garment has many folds indicated by wavy vertical lines, and it is held in place by a wide belt or panel with broader folds; between this belt and the cross of her baldric necklace is a large rosette. The lower part of her body is cylindrical; the ground of the relief is pressed forward and gives the effect of a veil hanging from the back of her head. Cream clay, stone grey in the breaks. Ht. cm. 11. The unduly big head, the stiff stunted figure, and the style of dress incline one to date the work in the Kassite period. No. 12.430a is the lower part of a similar figure, for it is from the waist downward only, but it shows the arrangement of the skirt. No. 12.436 is also the lower part of an example of the same type; details of the dress are very clearly marked. Present ht. cm. 7. 1600 B.C.

Fig. 30.

(127) ? Y.B.C. 10.105.

A figurine of a woman with clasped hands. She has a round plump face, small eyes below heavy arched brows which meet over her nose, and hair divided by little square sections to suggest carefully crimped locks. She wears a dress apparently of fine soft stuff, for it is rendered by innumerable wavy lines. It was gathered round the neck and girt by a broad belt; the lower part is broken up into horizontal panels or flounces, like a flounced robe, and it drapes her arms like loose sleeves. Broken: nose and the figure at the knees. Good work. Deep cream clay. Present ht. cm. 5.3. Three examples of this type were found at Babylon. 850 B.C.

Fig. 31.

(128) ? N.B.C. 4441.

A very primitive little figure which ends in a base supported by four little stumps. It represents a female with a pinched nose, large dabs for eyes, enormous projections for breasts, and arms which are merely strips of clay flattened out at the ends to make the hands plastered against her chest, but she is supposed to hold her breasts. The lower part of the figure is a flat slab. Red clay. Ht. cm. 9.3. 3000 B.C.

Fig. 32.

(129) ? I.O.M. 3825.

The torso of a female figurine, almost flat and without modelling. Her arms are broken, but there are traces of the right hand on her breast which shows that the arms were strips of clay flattened at the ends to make the hands. There is a hole for the navel and the triangle is indicated by brown painted lines. Brown lines are also traced to make a baldric necklace which crosses on her chest and twice encircles her waist; they are painted at the back also. Broken: head, arms, and legs. Pale cream clay. Ht. cm. 9. The very fine almost white clay and the painted decoration prove that this figure belongs to the prehistoric period. Fourth millennium.

(130) Ur. ?

A "chair relief" of a seated female (headless) whose hands, pressed against her chest, are supposed to hold her breasts. Her body is a mere slab, bent at right angles to imply the seat beneath. Prehistoric period. Found in the filling of Ur-Nammu's ziggurat terrace. Fourth millennium.

(131) Susa.

Coll. de Morgan, No. 273a.

A female figure in the shape of a slab diminishing at the base. The head is pinched up, the eyes are simply scratched in the clay, the nose is a narrow strip, the breasts are large dabs. A necklet encircles the neck. The arms are strips attached to the shoulders and bent forward with the hands on the chest. Proto-Elamite period. Several examples. 3000 B.C.

DP., vii, p. 11 (G. Jéquier), fig. 1; Pézard et Pottier, *ASuS.*, p. 128; Contenau, *DNB.*, p. 60, fig. 57; *MAO.*, fig. 266; Vincent, *Canaan*, p. 166, fig. 112.

(132) ?

Y.B.C. 10.030.

A female figurine produced by stamping the design on a lump of clay. She has a head-band, large spiral curls over her shoulders and an amorphous body with humped shoulders. Her arms are bent and her hands are pressed against her chest. Pale red clay. Ht. cm. 15. The spiral side-locks hint that this may be intended for a goddess. In general appearance the figure recalls the limestone statuette of Lugal-kisalsi (Meissner *BuA.*, i, fig. 10; Arndt, *Ber. a. d. Kgl. Kunstsamml.*, xxxvi, 76), which is, however, much earlier, for the fact that this is a relief made by stamping makes one date it rather later than one would otherwise. 2600 B.C.

Fig. 33.

(133) Ashur.

?

The torso of a female figure who holds her breasts. The lower part of the body is cylindrical, and is decorated with incised wavy lines placed vertically; there is also a punctured decoration across the shoulders which is probably intended for a garment. Several examples. Figurines of this type were found mostly in the precincts of the archaic temple of Ishtar, and their age goes back in some cases to a remote antiquity. 2800 B.C.

Andrae, *AIT.*, p. 91, pl. 56, n, o.

(134) Kish.

P. 60; Louvre, Salle de Sarzec.

A figurine with a pinched head and nose, big dabs for eyes and another elongated dab at the back of the head to indicate the hair turned up in a sort of *krobylos*. The lower part of the body is like a hollow cone. She holds her breasts with both hands. Broken at the bottom. Pale red clay. Present ht. cm. 11.3, width cm. 5.7. The arms are modelled with some attempt at naturalness, therefore the figure cannot be as early as other details would lead one to think. 2800 B.C.

De Genouillac, *PRAK.*, ii, p. 19, pls. xvi, 4, and 58, 2.

(135) Ashur.

VA. 7924.

A figurine with pinched nose, enormous dabs for eyes, a line for mouth, and ears sticking out. Round her head incised lines are intended for a head-band. The shoulders are very square, and the arms simply elongated strips with the flattened ends plastered on her chest. The lower part of the body is a hollow cone. The triangle is marked by incised lines or flecks, and there is a series of incised flecks across the chest and shoulders to indicate a necklace or garment. Cream clay. Ht. cm. 13. There are several examples, some headless. Cream or pale red clay. 2800 B.C.

Andrae, *AIT.*, p. 91, pl. 56, a-e.

(136) Ashur.

VA. 8077.

A seated figurine with a head like a pellet, a pinched nose, dabs for eyes, hair turned up at the back in a "fan", and a very long neck encircled by three lines of necklets. The body is flat, the shoulders very wide, the arms strips of clay with the ends pressed against the chest. The legs are short rolls of clay stuck on to the slab-like body. The only traces of the seat are two stumps at the back. Broken above the ankles. Cream clay. Present ht. cm. 10.5. Although this figure has all the characteristics of very early work, one must remember that the civilization in Ashur was less advanced at that period than in Babylonia. The excavator states that it was found in Layer D, which he dates in the end of the third millennium and adds: "It is therefore to be ascribed at least to the time of Ilushuma." But stylistic evidence points to a considerably earlier date. 2800 B.C.

Andrae, *AIT.*, p. 92, pl. 55, 1.

(137) Ashur.

VA. 8081.

A figurine of a nude female holding her breasts. Her pinched nose extends the whole length of her face, and in the hollows on either side are dabs for eyes. She has no mouth. Her hair is in small bosses over her ears and is turned up in a wide "fan" at the back. Round her very long neck are many strings of a necklet. Her body is like a slab with a dab for navel, and her big hands are plastered on her chest. In addition to the tight necklet an applied strip serves as a longer necklace, the ends hanging down at the back. Broken at the hips and right arm, but not the hand. Cream clay. Present ht. cm. 7. There are eight examples of cream, greenish or red clay. 2800 B.C.

Andrae, *AIT.*, pp. 54, 87 f., fig. 39, pl. 52, *p*; Olmstead, *HofA.*, fig. 26; Fig. 34.

(138) Nippur.

I.O.M.; C.B.S. 15.429, 15.426, 6303.

A slab-like figurine with a thick wig almost concealing her face, a long pinched nose and dabs for eyes. She has an incised necklace and girdle, and her big hands, pressed against her chest, are flattened ends of strips of clay with lines scratched for fingers. An incised line also marks the legs. Another example is broken at the waist. Still another is fairly well preserved. She has thick hair like a wig turned up at the back in a "fan", dabs for eyes, and a pinched nose, incised lines for necklace, bracelets, and triangle. Broken at the knees. Cream clay. Present ht. cm. 9. No. 6303 is a replica, broken at the hips. Present ht. cm. 5.2. 2900 B.C.

H. v. Fritze, *Jahrb.*, xii (1897), p. 201, fig. 1; Exped. Photos. 360, 436, 314; Fig. 35.

(139) Nippur.

H.S.M. 1142.

A fragmentary figure like a flat slab with strips of clay for arms which are flattened at the ends to represent the hands placed below the breasts which they are supposed to hold. Dabs for breasts and navel, flecked triangle, and incised line to separate the legs. Broken: head and legs. Very pure cream clay. 2900 B.C.

Fig. 36.

(140) ?

Y.B.C. 10.061.

A slab-like figurine of a woman who holds her breasts. She has a thick wig partly covering her face and turned up at the back in a "fan", an enormous nose and dabs for eyes. Her necklace stretches right across her shoulders and is incised, and so is the girdle.

round her waist. The breasts and hips are very big. Pinkish-cream clay. Ht. cm. 9.5. This is the same type as the examples from Nippur, but it is slightly more advanced. 2850 B.C.

Fig. 37.

(141) ?

B.M. 103.382.

A figurine in the shape of a triangular slab representing a nude female holding her breasts. She has a thick wig which hides her face, but is bound by a band. She has a pinched nose, dabs for eyes, incised lines for necklace and triangle. Feet broken. Cream clay. 2900 B.C.

(142) Nippur.

I.O.M.; C.B.S. 1975, 1970, 2987.

The cast of a slab-like figurine with hair in a layer-wig decorated by horizontal lines and crowned by a diadem adorned with large bosses. She has a pointed nose, dabs for eyes, flecked triangle, a bracelet on each wrist, and an incised necklace stretching from shoulder to shoulder. She holds her breasts with her two hands, which are simply the flattened ends of the strips which make the arms. Feet broken. Pale red clay. Present ht. cm. 11.5. It was found in Hill X. Another figurine of the same type has a large dab for navel and a smaller one on each hip, apparently part of the decoration of her incised girdle. As there is a line of flecks across her shoulders she was, perhaps, supposed to be clothed. A bracelet adorns each wrist. The head is broken, and so is that of No. 1970, but the limbs are rounded, the slope from neck to shoulder is well defined, and the arms must have been quite detached from the body. 2850 B.C.

Hilprecht, *Expl.*, pl. to p. 342; Peters, *Nippur*, ii, pp. 375, 379, pl. ii, fig. 9; Jastrow, *RBBA.*, pl. xiv, 3; *CBA.*, pl. xxvii; Clay, *AA.*, v (1917, 1), p. 77, fig. 6, No. 4; Meissner, *AO.*, xv, p. 5, fig. 7; Contenau, *DNB.*, fig. 48; Fig. 38.

(143) Ashur.

?

The headless figure of a woman whose body is like a triangular slab. She has a necklace, and a series of incised lines across her chest indicate another ornament. She has a flecked triangle, and her arms are flattened strips of clay pressed against her chest. She has dabs for navel and breasts stuck on quite at haphazard, for one is at the base of her throat, the other on her left shoulder. Chalky white clay. There are four other examples, all headless, but some are better modelled than others. The dabs are peculiar in that they consist of a flat dab with a ring punched in the middle which raises the central portion like a second smaller dab imposed upon the larger one. This is a detail found in Hittite work, and these archaic figurines lead one to think that the Hittites must have learnt the technique from the Assyrians who, at a very early date, penetrated into that region. 2800 B.C.

Andrae, *AIT.*, pp. 87 f., pl. 51, b.

(144) Abu Hatab.

?

"A few small terra-cottas. Two of them show a nude female (perhaps Ninmakh) holding her breasts with her hands." Found with a tablet of Bur-Sin. 2400 B.C.

MDOG., Nr. 17 (1903), p. 18; *Records of the Past*, iii (1904), p. 243.

(145) Nippur.

C.B.S. 3501, 2773, 2891; I.O.M.

A figurine of a nude female holding her breasts. An applied roll of clay round the face depicts the hair. She has a pinched nose, dabs for eyes, and no mouth. Her incised necklace stretches from shoulder to shoulder, and the triangle and division between the legs are also incised. Her big paw-like hands are the flattened ends of the strips which do duty as arms. Broken above the knees. Deep cream clay. No. 2773 is broken above the waist and the right arm. No. 2891 is headless, but the boss of hair on the right side still adheres. The arms are more lifelike, and the hands cover the breasts more naturally. Broken diagonally from the right hip. The example in Constantinople has a thick wig, the bosses over her ears being made of applied dabs of clay marked by striations. Broken at the waist. These figures were found in the Library Mound, and identified by the excavators as Bêlit. 2800 B.C.

Hilprecht, *Expl.*, pl. to p. 342; Jastrow, *RBBA.*, pl. xiv, 6; *CBA.*, pl. xxvii; Clay, *AA.*, v (1917, 1), p. 77, fig. 6, Nos. 8, 9; Frank, *BuS.*, p. 21; Meissner, *BuA.*, ii, p. 8, pl.-fig. 4; *AO.*, xv, p. 5, fig. 8; H. v. Fritze, *Jahrb.*, xii (1897), p. 202, fig. 2; Fig. 39.

(146) Babylon.

?

A figurine of a nude woman holding her breasts. Her thick wig is treated with parallel grooves. She has enormous dabs for eyes, a pinched nose, and a line for a mouth. Across her chest stretches a necklace of large beads in relief. Her arms and hands are fairly well formed. Triangle incised. Broken at the hips. 2700 B.C.

Koldewey, *WB.*, p. 272, fig. 208.

(147) Ashur.

Assur 20505.

The upper part of a female figurine. She has large dabs for eyes, a thick triangular wedge for a nose, no mouth, and a wide incised necklace. Her hair consists of a thick roll round her head and two side-dabs with horizontal striations. The arms are broken, but the hands covered the breasts. The incised "net" on each shoulder may be a rude attempt to indicate an ornament. Broken above the waist. Present ht. cm. 4, width cm. 4.8. This figurine seems un-Assyrian, and the treatment of the hair resembles that of the figurines found at Nippur or Babylon; it may be of Babylonian origin. 2600 B.C.

Andrae, *AIT.*, p. 88, pl. 51, f; Meissner, *OLZ.*, xxvi (1923), p. 619.

(148) Ashur.

VA.

A figurine of a nude woman with a pinched nose, dabs for eyes and breasts, a line for mouth, and outstanding ears or hair pierced by two holes on each side. The lower part of her body was cylindrical, but is now broken. Greenish-cream clay. This type is a counterpart of the female with hands on her stomach (No. 40), and is the only type which has the peculiar detail of the pierced ears. 2800 B.C.

(149) Susa.

Coll. de Morgan, No. 274.

An oval relief representing a female holding her breasts. Her hair is adorned with a series of striations like a "*Melonenfrisur*". She has large flat dabs for eyes with a central dot, a long pinched nose, and no mouth. A necklace encircles her throat once tightly and then hangs down on her chest. Her fingers are simply lines scratched in the clay. Broken at the waist. Proto-Elamite period. 3000 B.C.

DP., i, p. 130, pl. vii, 10; Pézard et Pottier, *ASuS.*, p. 129; Contenau, *DNB.*, fig. 60.

(150) Ashur.

VA. 4918.

A tongue relief of a nude female holding her breasts. She has a very large head, almond eyes, a long nose, and hair in a thick wig decorated with horizontal striations. Her arms are like tiny sticks. Round her neck is a necklace of big square beads. Broken at the waist. Cream clay. Present ht. cm. 6. Although the treatment of the hair recalls Assyrian methods the disproportionately large head and skinny arms belong to the era of artistic degeneration, and lead one to place it in the Parthian period. 100 B.C.

Andrae, *AIT.*, p. 89, pl. 57, 1; Fig. 40.

(151) ?

B.M. 11.890, 113.182.

A tongue relief of a female holding her breasts. She has a layer wig, but her features are so little worked out that they are almost obliterated, except the large deeply-cut mouth. Her arms are scarcely indicated, but very plainly defined is the string of enormous beads round her neck. It is difficult to determine whether she is clothed or not, but she seems to have a girdle. The top of the relief projects forward, giving the effect of a little shrine. Broken at the waist. Cream clay. The figure of No. 113.182 is treated in high relief, and the background rises high above her head like a gable, thus forming a little shrine. Details are barely indicated, but her feet seem to rest upon a stool. Ht. cm. 7. The work seems fairly good, but is roughly finished off. 2000 B.C.

(152) Warka.

VA.

A small relief of a nude female seated and holding her breasts. The top of the relief forms a canopy over the figure. Cream clay. It is so uncouth that perhaps it is intended for an ape rather than a human being. 2000 B.C.

(153) Nippur.

I.O.M.; C.B.S. 1969.

A cast of a female figurine who stands and holds her breasts. She has bosses of hair over her ears, dabs for eyes, a pinched nose, and no mouth. The lower part of the figure from the hips down is simply a slab with the outline of the legs traced upon it and the triangle marked. The arms are fairly well formed, and are detached from the body. She has a double necklace of large beads stretching from shoulder to shoulder. Ht. cm. 11. The original is in Constantinople. It was found in Hill X. 2800 B.C.

Hilprecht, *Expl.*, pl. to p. 342; Peters, *Nippur*, ii, p. 379, pl. ii, fig. 10; Jastrow, *RBBA.*, pl. xiv, 2; *CBA.*, pl. xxvii; Clay, *AA.*, v (1917, 1), p. 77, fig. 6, No. 5; H. v. Fritze, *Jahrb.*, xii (1897), p. 202, fig. 3; Meissner, *AO.*, xv, p. 5, fig. 9; Fig. 41.

(154) ?

Y.B.C. 10.145.

The top half of a rectangular relief. A nude female holds her breasts, which are very full and placed high up. Her hair is turned up in a chignon at the back, and was apparently bound with a band round her head. Her face is oval, and she has very large almond eyes and rather a big nose. Round her throat are several necklaces and she has a bracelet on each wrist. Broken above the waist. Dull purplish-red clay. Present ht. cm. 4.5, width cm. 4.7. This is the type which corresponds to that of the woman with clasped hands (No. 78). 2200 B.C.

Fig. 42.

(155) Moussian.

Coll. de Morgan.

An oval relief tapering at the base shows a nude female holding her breasts. The whole impression is blurred, but she has almond eyes, a prominent nose, hair in a chignon, and a thick torque-like necklace. There are several examples, the products of a local craftsman who copied, more or less ineptly, the models supplied by the great art of Babylonia. 2000 B.C.

DP., viii, pp. 88 f., fig. 120; *Contenau, DNB.*, p. 64, fig. 64; *Montelius, Die älteren Kulturperioden*, ii, p. 268, fig. 924.

(156) Warka.

Louvre, Nos. 213, 214.

A rectangular relief of a nude woman holding her breasts. She has a rounded face, but the line of her almond eyes is lowered at the outer corners. She has big hips and a slender waist, and her arms are detached from her body. Her hair reaches almost to her shoulders and is then turned up at the back over a great comb, so that it stands out behind her head for the whole width of her shoulders, but one thick spiral lock hangs over either shoulder on to her chest. Round her neck is a torque-like necklace of big plaques. Broken below the knees. Greenish clay. Present ht. cm. 15. This piece was part of an old collection of Mesopotamian antiquities formerly in Mosul, but probably it was found at Warka like the second example which is of red clay. It is broken at the knees. Present ht. cm. 9, width cm. 6. The artist of this type was evidently cognizant of the works of the fine period, but the somewhat finicky style together with the crude emphasis laid upon bodily details demonstrate that it belongs to an age which was archaistic rather than archaic. 2000 B.C.

Heuzey, *CAC.*, pp. 359 f., fig. in text; *CFAT.* (1882), p. 35, No. 70; (ed. 1923), p. 22; Jastrow, *Bildermappe*, fig. 23; Andrae, *WVDOG.* Nr. 39, pl. 28c; *AIT.*, p. 55, fig. 41; *RLV.*, iv, ii, art. "Götterbild", p. 420, pl. 201c; *Contenau, DNB.*, p. 57, fig. 53; Fig. 43.

(157) ?

Y.B.C. 10.009, 10.013.

A rectangular relief of a nude female holding her breasts. Her hair is parted, combed straight down and turned up on each shoulder in a great spiral curl. She has almond eyes and rather a thick nose; her body is slim and her arms are detached from her sides, her feet rest upon a projecting base. She has a double necklace, and incised lines round her wrists imply bracelets. Abrasions on the right lower half of the background. Yellow clay with a greenish tinge. Ht. cm. 15, width cm. 4.8. This figure belongs to the same group as (No. 96) where her hands are clasped. No. 10.013 is a replica in the shape of a tongue relief, terribly rubbed and broken at the thighs. Greenish-grey clay. Present ht. cm. 8.5. 2000 B.C.

Clay, *AA.*, v (1917, 1), p. 74, fig. 3, No. 5; Fig. 44.

(158) Kish.

Louvre, Salle de Sarzec; Ashmolean Museum, Kish 1924.243.

A badly rubbed relief of a nude woman holding her breasts; her hair is in great curls. Ht. cm. 7.4, width cm. 3.7. The example in the Ashmolean Museum has big breasts and hips, a slim waist, thin arms and a double necklace of flat plaques. Broken at the waist. Cream clay. 2000 B.C.

De Genouillac, *PRAK.*, i, p. 46, No. 24.

(159) ?

Y.B.C. 2119, 10.048.

A triangular relief of a nude female holding her breasts. Her hair lies thickly over her forehead and makes coils round her ears. She has a broad necklace of rectangular plaques, several bracelets, and a slim well-modelled body. The base of the relief curves out like a ledge and her feet rest upon it. Red clay with many bubbles. Ht. cm. 11.7. There is a diagonal hole pierced through the head at the back in order to hang up the relief. No. 10.048 shows that her hair was turned up at the back in a "fan". The hole at the top is well preserved. Red clay. Fine work, rather flaked. Ht. cm. 9.5. In another replica the figure is very tiny, but the background is wider; it has been broken at the knees, but the two pieces fit together; the top of the relief is broken, but there are still traces of the diagonal hole. Deep cream clay. Ht. cm. 8.3. Yet another example is in the shape of an obtuse triangle. The figure varies slightly in details. Her hair is like a thick wig, and she has three tight necklets and three longer necklaces, all strings of small beads. Cream clay. Ht. cm. 10.7. Examples of this type were found at Babylon (Reuther, *ISB.*, p. 11, pl. 6, *m, n*), and one specimen indicates that a goddess was represented, for the triangular background is patterned like the feathers of wings, and at her feet stand two lions (pl. 6, *l*). This explains the unusual shape of the background which was retained because in most examples the wings, or mantle, were painted. The pieces from Babylon were found in the Hammurabi stratum, and those from other sites must be of the same period. 2000 B.C.

Clay, *AA.*, v (1917, 1), p. 74, fig. 3, No. 8; Fig. 45.

(160) Kish.

P. 26, 27, 30, 33-6, 39, 40; Louvre, Salle de Sarzec.

A triangular relief of a nude female holding her breasts and standing with her feet upon a large circular base. Her body is slim, her arms and legs well separated. Deep cream clay. Ht. cm. 6, width cm. 3. Very delicate work. The other replicas are more or less fragmentary. 2000 B.C.

De Genouillac, *PRAK.*, ii, p. 18, pls. v, 6-9, vii, 1, 4, 8.

(161) ?

Y.B.C. 2204.

A rectangular relief showing a nude female holding her breasts. She has a round head and face, thick hair apparently in a short fringe over her forehead and in spiral coils behind her big outstanding ears, almond eyes, and a thick nose; her body is feebly modelled, for it is full and heavy, whilst her arms and legs are thin and summarily rendered. She stands upon a round projecting base. Part of the background is broken away, and the figure is much scratched. Pinkish-cream clay. Ht. cm. 13.7. The figure is evidently derived from the same prototype as the foregoing examples, but the slender proportions have become dumpy and distorted; in the desire to delineate correctly all the parts, details, such as the eyes, are over-emphasized, and the head is too big. All these peculiarities recall the works of the Kassite period, and this must be considerably later than its elegant prototypes. 1800 B.C.

Clay, *AA.*, v (1917, 1), p. 74, fig. 3, No. 6; Fig. 46.

(162) ?

Y.B.C. 10.017.

A rectangular relief of a nude female holding her breasts. Her hair is parted, drawn down at the sides and turned up in a chignon rather lower than her ears. She has a wide flat necklace. Her face is round and her small eyes are set in clearly marked almond lids.

Her body is slim, her arms detached from her sides. Broken diagonally at the knees and badly scratched. Reddish clay; traces of dark red paint on the figure. Present ht. cm. 8.5, width cm. 6. 2000 B.C.

Fig. 47.

(163) Nimrud.

B.M. (?).

A relief of a woman holding her breasts. The background is cut away from the upper part of the figure. Her hair is parted in the middle and turned up in a chignon on a level with her shoulders. The bodily forms are rather heavy, but the arms are detached and well modelled. The figure has none of the plump stockiness of late Assyrian work, and must belong to the period of the foundation of the city by Shalmaneser I. 1250 B.C.

Birch, *Hist. of Anc. Pottery*, p. 87, fig. 83; Rawlinson, *FGM.*, i, p. 140, fig. in text.

(164) Sippar.

I.O.M. 1361.

A tongue relief of a nude female holding her breasts. Her hair is parted in the middle and hangs down in "pearl-locks"; she has a round face, almond eyes, swelling hips, and bracelets and anklets. Ht. cm. 11. 2000 B.C.

Scheil, *SFS.*, i, pp. 81 f., fig. 1; Contenau, *DNB.*, p. 54, fig. 47; *BARG.*, 6te Lief., fig. 41.

(165) Ur.

?

A figurine made in a single mould with the back smoothed by hand. It represents a nude female holding her breasts. Her hair is parted in the middle, and hangs in a thick wig on either side marked by grooved lines to indicate a wave. She has a round face with pleasing features, a slim body and large breasts. She stands upon a projecting plinth. Deep cream clay. This is the type so common throughout the later Assyrian period. They were found at many sites, and often in considerable numbers; sometimes they were buried as foundation offerings in the temples. The lower part of another example of this or a similar type shows that she had four anklets on each leg. 750 B.C.

Woolley, *AJ.*, v (1925), pl. viii, 1, fig. 15.

(166) Babylon.

?

A figure of a nude woman holding her breasts made in a single mould. She has a round face, hair in a thick mass on her shoulders and a plump body. Broken at the knees. Found in Epatutilla, the temple of Ninurta. 700 B.C.

Koldewey, *TBB.*, p. 32; *WB.*, p. 272, fig. 209; *RLV.*, iv, ii, art. "Götterbild" (Unger), p. 420, pl. 203c.

(167) Babylon (?).

Y.B.C. 10.053, 10.062.

A figure made in a single mould with the back rounded. The top part of the background is cut away as far as the elbows, but appears on either side of the lower part of the figure which is that of a nude woman who holds her breasts. She has a round face and hair in a thick mass on her shoulders. Much rubbed and broken at the knees. Cream clay with traces of red paint. Present ht. cm. 10. No. 10.062 is so defaced by stains of damp and the marks of some sharp instrument that details are destroyed, and it looks as if it lacked the final touching up after being taken from the mould. Red clay. Ht. cm. 5.8. 700 B.C.

(168) Babylon (?).

I.O.M. 5281, 201.

A figurine made in a single mould of a nude woman holding her breasts. She has hair in a thick wig, almond eyes, and full features. The bodily forms are well rounded. Cream clay. Ht. cm. 11.2. No. 201 has a disproportionately large head and the features are almost worn away. The work is poor, and the figure seems to have suffered the action of water, for it is rubbed away at all the high points and has numerous green stains. Ht. cm. 13. Pale red clay. 700 B.C.

(169) Susa.

B.M. 91.822-33.

A figure made in a single mould with the back flattened and the background cut away to the outline of the figure. It depicts a woman who holds her breasts and is crowned with a turban-like diadem with elaborate folds or garnishings. All her limbs are coarse and exaggerated, even the kneecaps being marked to excess. She is adorned with bracelets, anklets, and one necklace of two strings from which hangs an amulet, and another necklace of the baldric type crossing on her chest where both bands pass through an immense bead. A collection of about two hundred clay figurines, mostly of this type, was found 22 feet deep in a trench at the south-west corner of the great platform. The abundance of the finds in what was not a temple deposit led to the conclusion that the trench had cut into a potter's store. In the adjoining trench one of the moulds for making figurines of this type was discovered. This type bears a strong resemblance to that of the woman with clasped hands (No. 103), also from Susa. But whereas that is restrained and modest in appearance, here everything is accentuated to the point of grossness, and even the ankles are laden with rings. This is a development of the earlier type carried to excess. From the style of the work, the heavy proportions and crude realism, as well as from the place where they were found, these figurines must be assigned to the Parthian period. 250 B.C.

Loftus, *Chal. and Sus.*, p. 379, figs. in text; Birch, *Hist. of Anc. Pottery*, p. 103; *CAH.*, i, pl. 70, a.

(170) Susa.

Louvre; Coll. de Morgan, No. 276b.

A figure of a nude female holding her breasts. This is precisely the same type as the previous number, and is the first of two variants. In this one she wears a turban-like fillet, the breasts are pushed upward by the hands, and the body is less voluptuous. 250-200 B.C.

Heuzey, *CFAT.* (1882), pp. 32-4, Nos. 32-63; (ed. 1923), pp. 19 f.; *FA.*, pl. ii, 4; *OOA.*, pp. 7 f., fig. 4; Babelon, *Manuel d'Arch.*, p. 135, fig. 8; Perrot, *HAA.*, ii, p. 82, fig. 16; Dieulafoy, *Acropole de Suse*, p. 435, figs. 311-13; Pézard et Pottier, *ASuS.*, p. 130; Contenau, *DNB.*, p. 56, fig. 51; Montelius, *Die älteren Kulturperioden*, ii, p. 199, fig. 619.

(171) Susa (?).

Y.B.C. 2120.

A figure made in a single mould of a nude female holding her breasts. She is headless, but has strongly marked bodily forms, triangle and kneecaps. The rosette pendant of her necklace is still preserved, and she has three bracelets on each wrist; she also wears a baldric necklace of flexible links arranged in herringbone pattern; the bands from each side pass through a big bead in the middle of her chest. Broken: head, legs above the ankles. This is an example of the first variant from Susa, and as the type is not known

to have been found elsewhere we may conclude that this specimen also came from there. Deep cream clay. Present ht. cm. 12.5. 250 B.C.

Clay, *AA.*, v (1917, 1), p. 74, fig. 3, No. 7; Fig. 48.

(172) Susa.

Louvre; Coll. de Morgan, No. 276c; Ashmolean Museum.

In the second variant the attitude is precisely the same, but the diadem has a lofty triangular front elaborately diversified by flutings and herringbone pattern, grooved furrows indicate the ribs and the exaggeration of the limbs is monstrous. She wears a baldric necklace, a pendant, and anklets. There are many examples of both types, and the clay is usually whitish-green, but sometimes takes a rosy tint; the height is mostly about cm. 16. All these figures from Susa were said by the excavators to have been systematically broken into three pieces. Some of the examples were found by Dieulafoy on the acropolis in the remains of an edifice which he believed to be a temple, the majority being of the second, coarser, type. Others were found by the expedition of the *Délégation en Perse*, who presented certain specimens to the Ashmolean Museum. 250-200 B.C.

Heuzey, *CFAT.* (1882), pp. 32-4, Nos. 32-63; Dieulafoy, *Acropole de Suse*, p. 435, fig. 309; *DP.*, i, p. 130 (G. Jéquier), pl. vii, 2, 3, 6, 8.

(173) Ashur.

VA. 4914.

A steatopygous seated woman (headless) who holds her breasts. Her feet rest upon a projecting stool. Incised lines round her neck indicate a necklace. Present ht. cm. 6.7. Very poor work. There are four examples, all headless. The resemblance of the bloated limbs to those of the figures of the second variant of the type from Susa suggests that this work belongs to the same age. 200 B.C.

Andrae, *AIT.*, pl. 55, q.

(174) Warka.

N.B.C.

A mould for making a large rectangular relief of a nude female holding her breasts. She stands upon a small square base, and has well-modelled features, a slender body, and large breasts very close together. A thick necklace of flexible links encircles her throat. Good work, a copy of a Greek type. 300 B.C.

Nies and Keiser, *Babyl. Inscr. in the Coll. Nies*, ii, p. 54, pl. lxix, b; Fig. 49.

(175) Tello.

Louvre, Nos. 209-12.

A figure made in a single mould of a nude female holding her breasts. It is well modelled, but the style has become banal and lacking in character. Broken: head. Present ht. cm. 13. Several replicas were found, all of cream or pale red clay. Work of the Hellenistic age. 300 B.C.

Heuzey, *CFAT* (1882), p. 35, Nos. 65-9; *CAC.*, p. 359; *DC.*, p. 256, pl. 39, fig. 10.

(176) Babylon.

VA.

A figurine cast hollow in a double mould of a nude female holding her breasts. A little fringe of hair shades her forehead, and she has two very long spiral locks falling forward on to her chest. Her face is oval with pleasing features, and her body is well made, although somewhat over-developed. Her arms are almost akimbo and are separated from her body. She wears a diadem and small disc ear-rings. Traces of white slip on the body. Broken above the knees. Good work under Greek influence. 300 B.C.

Koldewey, *WB.*, p. 272, fig. 210.

(177) ? B.M. 92.215.

A very large figurine cast hollow in a double mould. It portrays a nude woman holding her breasts. She has a long curl over each shoulder, large breasts and hips, triangle marked, grooves to indicate ribs. Red clay with a pinkish slip which has partly peeled off, giving the figure a moth-eaten appearance. Ht. cm. 25. This work is derived from a Greek model, but the style is decadent and has lost much of the restraint and refinement of Greek art. 200 B.C.

(178) Susa. Coll. de Morgan, No. 334.

A large badly broken figurine made in a double mould. Her hair is knotted on top of her head, making two wings, and long curls hang down on to her chest. Her right arm is bent at an acute angle, and evidently the left also. The figure when complete must have been about cm. 40 high, and is covered with a blue glaze. 200 B.C.

Pézard et Pottier, *ASuS.*, p. 148.

(179) ? Y.B.C. 10.041.

A figurine of a nude female holding her breasts cast hollow in a double mould. She has thick hair dressed on top of her head, disc ear-rings and several necklaces, but details are almost obliterated. Cream clay. Ht. cm. 12.5. 200 B.C.

(180) ? N.B.C.

A figurine made in a double mould with the back smoothed flat shows a woman holding her breasts. Her hair is combed straight forward over her forehead; she has deeply set eyes and a badly worked body. Cream clay. Ht. cm. 14. Poor work which has lost all resemblance to its Greek model. 150 B.C.

(181) Nippur. H.S.M. 2051.

A nude female holding her breasts. She is seated with dangling feet upon a square base and wears a diadem. Cream clay. 200 B.C.

(182) Kish. Louvre, Salle de Sarzec.

Four fragmentary figures of a nude woman holding her breasts, all headless. One has traces of white slip. The height of the largest fragment is cm. 7.3, width cm. 3.5. 200 B.C.

De Genouillac, *PRAK.*, i, p. 58, Nos. 248-50, 252.

(183) Ur. B.M.

A very archaic seated figure holding her breasts. She has a pinched head, hair in great bosses over her ears, a long robe, and a thick necklace. 2800 B.C.

(184) Ur. B.M.

A tongue relief of a draped female wearing a robe girt at the waist; the skirt swells out toward the lower edge and produces the effect of a bell. Her hair is in thick puffs round her face. She holds her breasts with both hands and stands upon a projection, perhaps intended for a stool. A blurred impression. Pale red clay baked cream. 2500 B.C.

(185) Warka.

VA.

A figure made in a single mould of a draped female holding her breasts. Her hair is coiled round her head and one spiral lock hangs down on to each shoulder, simply twisted and not curled up at the ends. She wears a long straight garment with a broad belt, below which a band of embroidery hangs down in the middle to the hem of the garment; two other bands appear to start under the belt and to be carried back over her hips and probably fastened at the back. She has a bracelet on each wrist. Broken above the knees. Dark red clay. The round, rather plump face and the dome-like contour of the cranium recall heads of the Assyrian period; but the technique and style of the work are earlier, and it recalls the Kassite figurines of a man holding a flask (Nos. 954-8). 1600 B.C.

(186) Warka.

Louvre, Nos. 200, 201.

A figure made in a mould portrays a female holding her breasts. She is completely clad in a long robe tied round the neck with a knotted cord and girt with a wide belt. The lower hem is fringed. The high diadem is fluted and decorated in the middle of the front by a disc or rosette in relief. Another dot in relief is probably intended for a jewel, for it hangs down by a thin cord on to her forehead. She has great spiral locks hanging down on each side. Greyish-green clay. Ht. cm. 12. The work has been executed with great care, but the skill of the craftsman was mediocre. The high fluted head-dress, the plain belted robe with its broad belt suggests the Kassite period. A replica of this object has been for a long time in the Louvre, and is said to have come from Mesopotamia without clearer definition of provenance. 1500 B.C.

Heuzey, *CFAT*. (1882), pp. 35 f., No. 71; (ed. 1923), p. 22; *FA.*, pl. ii, 7; *CAC.*, pp. 353 f.; *DC.*, p. 253 f.; *OOA.*, p. 10, fig. 6; *Rev. Arch. NS.*, xxxix (1880), pl. i, 4; Perrot, *HAA.*, ii, p. 607, fig. 298; Contenau, *DNB.*, p. 57.

(187) ?

Y.B.C. 2206.

The upper half of an oval relief representing a female figure in high relief who holds her breasts. Her hair is parted in the middle and combed down over her head; a thick braid is twisted round her crown and another braided tress hangs down on to her shoulder on each side. She has almond eyes in wide rims, a small crooked mouth, very large ears and a thin neck encircled by two strings of large beads, the lower one enriched by pendants. Her thin arms make a wide angle from her body and end in big hands. There seem to be indications of a double girdle, so a garment was probably intended. Broken at the waist. Red clay. Present ht. cm. 7.4, width cm. 7. This strange piece is not early in spite of its rudimentary treatment, but is rather the work of an unskilful artist. It recalls (No. 185) in certain peculiarities, the conical skull, the unusual arrangement of the hair, and also the belt. A good example of this type of figure was found at Tell Khalid in Hittite territory (Hogarth, *ABSA.*, xiv (1907/8), p. 190, fig. 3c). Other very similar fragmentary figurines and heads were found in Syria proving that the type was well known and widely diffused. The artist who made this work may have been a foreigner, but he was inspired by the same prototype from which the Warka figure was derived. 1000 B.C.

Fig. 50.

(188) Nippur.

I.O.M. (?).

A figurine of a woman holding her breasts. The whole style is very crude, for her eyes and breasts are made of tiny dabs of clay superimposed upon larger dabs, her nose is a triangular wedge and her arms end in lumps slashed with lines to suggest the fingers. She has a double necklace of flexible plaques, and a robe reaching to her feet, but divided from the knees down into horizontal panels of vertical pleats separated in some cases by rows of little dots in relief, perhaps jewels sewn on to the stuff. Over this she wears a shawl draped round her like a *himation*, but the upper edge is decorated. She seems to be shod with soft shoes. The whole work is very uncouth and seems to have lost almost all resemblance to the early models from which it derived. Ht. cm. 14.5. A.D. 100.

Exped. Photo. 41.

(189) ?

Y.B.C. 10.011.

A tongue relief of a draped woman holding her breasts. Her hair is parted in the middle and hangs down in four slender "pearl-locks" which just touch her shoulders on each side. Her features are drawn with scarcely any relief, and her arms are poorly modelled like little sticks. She wears a garment like a *chiton*, the top part hanging down with an uneven edge as if looped over a girdle, the lower part with many fine vertical folds and a broad central pleat marked by horizontal ridges as if divided into panels of embroidery. She has one tight necklet and a longer one hanging down on to her chest; both have pendants in the shape of little *amphorae*. Cream clay, red in the breaks, of a very gritty nature. Ht. cm. 13. The dress seems inspired by a Greek model, and the jewellery with the peculiarly shaped pendants is like that in vogue in Hellenistic times. The feeble modelling of the arms and the eclectic character of the whole work inclines one to place it in the Parthian age. 200 B.C.

Clay, *AA.*, v (1917, 1), p. 77, fig. 3, No. 9; Fig. 51.

(190) ?

B.M. 91.856.

A figure made in a double mould, but the back is simply rounded. It represents a female clad in a long *chiton* with an overlap or *apoptygma* falling in swallow-tail folds above the broad central pleat of the lower part of her garment. Her hair is parted in the middle and hangs in four "pearl-locks" on to either shoulder. She has a necklace of two strings, and above it, tight round her throat, a string of large beads with a crescent pendant. She holds her breasts. The relief is low and details are now blurred. Broken at the waist. Present ht. cm. 7. Red clay. This is practically a replica of the preceding number, and must have derived from the same prototype. 200 B.C.

(191) Nippur.

C.B.S. 3495, 1954.

A draped female figure made to the waist only in a double mould. She holds her breasts and wears a three-cornered head-dress and a necklace. Reddish clay. 250 B.C.

(192) Nippur.

C.B.S. 2889.

A figure of a nude female with her hands by her sides is made in a single mould with the back smoothed flat. Broken: head, legs at the knees. Cream clay. Figurines in this attitude, which appears meaningless, are comparatively rare, and all late in date. But there is one exception from Warka (*Deutsche Ausgrabungs-Expedition*, No. 1804) which

partially explains the pose. It depicts a woman with slender, elegant limbs, hair turned up in a chignon and feet resting on a projection. Her right arm hangs by her side, and her left also, but the hand rests on a rounded object which seems to have a rectangular piece hanging down from it. If this object were recognizable the significance of the attitude would be clear. The background is obtusely triangular, and the figure, in style and technique, is the counterpart of the woman who holds her breasts and originally stood between two lions (Nos. 159-60). This similarity of modelling, clay, shape of background, and pose proves that the figure from Warka is of the same date as the others, about 2000 B.C. The much later figure from Nippur is only interesting because there also the left hand is not pressed against the side, like the right one, but rested on or grasped some object. 650 B.C.

Fig. 52.

(193) Babylon.

?

"Twenty-five figurines of a nude female with her arms hanging by her sides were found in Epatutilla, the temple of Ninurta. The figures were made in a single mould, the back smoothed flat." Similar figures were found in the Inner City on the Merkes. 625 B.C.

Koldewey, *TBB.*, p. 32, fig. 48; *WB.*, p. 227, fig. 211; Frank, *KGB.*, i, 56, 3; *RLV.*, iv, ii, art. "Götterbild" (Unger), p. 420, pl. 203, *d*; Reuther, *ISB.*, p. 29.

(194) ?

B.M. 91.849.

A tongue relief of a nude female with her hands by her sides. She has a round face and a slight body; her hair lies in a thick mass on her shoulders and is marked by hatched lines. Poor work. Broken below the knees. Dull red clay which once had a chalky slip. 600 B.C.

(195) ?

I.O.M. 212.

A tongue relief of a nude female with her hands by her sides. She has thick hair like a wig, strongly marked brows and a pointed nose. There is very little modelling in the figure. The back of the relief was warped in baking. Red clay. Ht. cm. 13. No. 212 is another example, but is much rubbed. Ht. cm. 12.5. 600 B.C.

(196) ?

I.O.M. 1662.

A figurine cast hollow in a double mould; the join where the two halves fitted together is plainly visible, although it was once concealed by a cream slip which covered the whole figure. A nude female with her hands by her sides. Her hair is parted in the middle, waved back and twisted into two great coils at the back. Her head is tilted slightly upward which, combined with her pretty features, gives her a piquant expression. Her breasts are very prominent, navel indicated, hips large. She has a double necklace, a bracelet on each wrist and rings on her ankles. The figurine is less well worked at the back. The toes are broken and there are slight abrasions on the left side of the head and face. Cream clay with brown particles; traces of a cream slip, of rose colour on the flesh and of red on the lids and brows. Ht. cm. 14. The figurine is under the influence of Greek models and technique. 250 B.C.

(197) ? B.M. 91.855.

A figure of a nude female with her arms pressed to her sides. It is made in a single mould as far as the waist only, and there is very little modelling; the background is cut away to follow the outline of the figure. She has a large head with cap-like hair and a thick necklace. Red clay. 250 B.C.

(198) ? I.O.M. 1890.

A figurine of a nude female with her hands glued to her sides. Her features are almost obliterated, but she wears a high triangular diadem. Her breasts are very close together and there is a dot for the navel; the back is roughly shaped. Broken at the knees. Cream clay, red in the breaks. Present ht. cm. 11.5. The work is poor, but there is some recollection of Greek models. 200 B.C.

(199) Susa. Coll. de Morgan, No. 303.

A figurine made in a single mould of a nude female with both arms hanging by her sides. Late Greco-Persian period. 300 B.C.

Dieulafoy, *Acropole de Suse*, p. 435, fig. 308; Pézard et Pottier, *ASuS.*, p. 137; Contenau, *DNB.*, p. 66, fig. 68.

(200) Kish. Louvre, Salle de Sarzec.

A tongue relief of a nude female with her hands by her sides. She seems to have long hair hanging loose on her shoulders. Broken above the knees. Pink clay with traces of a white slip. Present ht. cm. 8.1, width cm. 3.4. Poor work under Greek influence. 200 B.C.

De Genouillac, *PRAK.*, i, p. 59, No. 255, pl. 56.

(201) Warka. VA. 6211, 6197.

An oval relief of a nude female (headless) with strongly emphasized breasts, triangle and hips. Her arms hang by her side. Cream clay. Present ht. cm. 9. Only three examples of the type were found at Warka. 200 B.C.

Jordan, *UW.*, p. 60, pl. 80, *t, s, o.*

(202) ? Y.B.C. 2213; 10.108.

A figurine made in a single mould, the back smoothed flat. It represents a female figure so battered as to be almost indistinguishable. She has thick wiglike hair, almond eyes, a thick nose, enormous dabs for breasts, short, rather bandy legs. Her arms hang straight down by her sides. She has a necklace of big beads. Broken: left foot and corner of the relief. Red clay. Ht. cm. 9. Feeble work. No. 10.108 is very similar. 150 B.C.

Fig. 53.

(203) Babylonia. Louvre.

A figure cast hollow in a double mould. A nude female with her arms by her sides. She has a thick fillet round her head and rings on her ankles. 100 B.C.

(204) Nippur. C.B.S. 2759.

A mould for making a figurine of a nude female with her hands by her sides. Her hair is turned back from her brow and she wears large disc ear-rings. The bodily forms are almost steatopygous. Very hard-baked grey clay. Ht. of mould cm. 6.5, width cm. 3; ht. of figure only cm. 5.3. 150 B.C.

(205) Ashur.

Assur 22287.

A tongue relief of a nude female with her arms by her sides, but held well apart from her body, which is slender with very big hips. Broken: the top part as far as the shoulders. This was the only piece of the kind found at Ashur, which gave rise to the supposition that the pose, at least, was from a foreign source, and possibly the relief itself was an imitation of a Babylonian conception. The lack of harmony in the proportions and the puerile drawing indicate the Parthian period. 100 B.C.

AIT., p. 93, pl. 54, *y*.

(206) ?

Y.B.C.

A mould for making a figurine of a nude female with her hands by her sides. She seems to have thick hair over her head, or else some kind of head-dress. Her eyes have a bean-shaped segment in the middle; her body is squat, with stumpy legs drawn in profile to left, although her head and body are frontal. The work is very crude. A.D. 100.

Fig. 54.

(207) Tello.

Louvre, No. 177.

A tiny figurine of a woman with a pinched nose and dabs for eyes. An applied dab of clay forms her wig, which is immense and partly hides her face. From shoulder to shoulder stretches a wide collar of incised vertical and horizontal lines. With both arms she holds a long object which may be an infant, but is now quite amorphous. Broken at the hips. Cream clay, red in the breaks. Present ht. cm. 4. A very primitive production which may be compared with the early figurines from Nippur. 3000 B.C.

Heuzey, *CFAT*. (1882), p. 29, No. 27; (ed. 1923), p. 15; *CAC.*, p. 334; *DC.*, p. 249, pl. 39, 2; Jastrow, *Bildermappe*, fig. 12c; Pottier, *Statuettes de terre cuite*, p. 3, fig. 2; Meyer, *SS.*, p. 103, note 1; Contenau, *DNB.*, p. 52; Delaporte, *Mésop.*, p. 206.

(208) Kish.

Ashmolean Museum, Kish 1924.253.

A female figurine with a pinched nose and cylindrical body holds horizontally with both arms a long object, apparently a child. Cream clay. 3000 B.C.

(209) Ashur.

VA. 8088.

An uncouth figurine of a nude female (headless) suckling a child at her left breast. The infant has mere dabs for eyes, and she holds him in a reclining position. Broken at the hips. Red clay. Present ht. cm. 6. 2300 B.C.

(210) ?

B.M. 113.184.

A figurine of a nude female suckling a child whom she holds diagonally in her arms. Her hair hangs down in a large spiral curl over either shoulder and she has big hips and marked triangle. Much blurred. Cream clay. The spiral side-locks may indicate that she is intended to be a goddess, for it is a coiffure adopted by divine beings rather than by mortals; yet the absence of a tiara makes us hesitate to class her among the authentic goddesses. 1800 B.C.

(211) Nimrud.

B.M. 91.848, 91.853, 91.854.

A figure made in a single mould of a nude female suckling a child who sits upright on her left hand and grasps her wrist, whilst she offers him the breast with her right

hand. She has a round face with pleasing features. Her hair is combed down over her crown, cut into a straight fringe in front and allowed to hang in a wig-like mass on to her shoulders, marked by horizontal grooved lines to represent a wave. All three figures were found in the palace of Shalmaneser III. Nos. 91.848 and 91.853 are of red clay; the other is of dark green clay. This type of figure is characteristic of the later Babylonian epoch. The round dome-like skull, the rather plump features, the hair disposed like a wig, are all details constantly reproduced for about two hundred and fifty years with little variation. In this case the attitude is very natural, and the whole idea is charmingly expressed. 850 B.C.

Rawlinson, *FGM.*, i, p. 140, fig. in text; Layard, *MofN.*, pp. xcv, 3, 6; Birch, *Hist. of Anc. Pottery*, p. 87, fig. 83; Jeremias, *HAOG.*, p. 254, fig. 154; *Guide*, p. 116, fig. in text.

(212) Nippur.

C.B.S. 9452.

A tongue relief with rounded back, broadening out at the base so that it stands firmly. A nude female suckles a child. She has a round plump face with pleasing features, and her hair falls in a thick mass on to her shoulders. She has rather thin legs and stands upon a projecting base holding the child with both hands under him, for he lies on his back with both feet pointing up toward her right shoulder, and stretches up both his arms to caress her. Much rubbed and covered with stains of verdigris, as if it had lain against some metal object. Cream clay. Ht. cm. 12. Labelled: "Hill X, 6ft. below in (earth?). 2nd Jan. 1895." 800 B.C.

Exped. Photo. 360.

(213) ?

B.M. 103.227.

A nude female suckling a child whom she holds at her left breast reclining with his feet pointing upward toward her right shoulder. Both her hands are under his back. Cream clay. Much rubbed. 800 B.C.

(214) Babylon.

VA. 2408.

A fine example of a nude woman suckling a child. She has pleasing features, large eyes encircled by so deep a groove that they appear deeply inset, and thick hair flowing on to her shoulders. She holds the child almost upright with both hands round his body; he lays his right hand on her breast. The feet are broken. Deep cream clay. Another figure, headless and broken below the knees, has a well-modelled body and carefully marked knee-caps. The child grasps her wrist. A third is broken at the waist, and there is the head of a fourth, the hair rendered by grooved lines. Fine careful work. 800 B.C.

Jeremias, *HAOG.*, p. 254, fig. 155; *ATAO.*, p. 596, fig. 269.

(215) Ur.

U. 2802.

A tongue relief of a nude female suckling a child. She has a plump pleasing face with hair in a thick mass on her shoulders. She holds the child seated upright on her left hand, and with her right clasps both his outstretched hands. Broken at the knees. Greyish-cream clay. 700 B.C.

(216) ?

Y.B.C. 10.064.

A figure made in a mould with a smooth back. A nude female suckles a child who lies almost on his back with his head to right. He has a shaven crown. The woman

has a round face with pleasing features and thick wig-like hair. Broken: right shoulder and arm, body at the hips. Much rubbed. Reddish clay baked cream. Present ht. cm. 7.5. 700 B.C.

(217) Babylon.

Louvre, No. 205.

A tongue-shaped relief of a nude woman suckling a child. She has a round face, large almond eyes and hair combed forward over her crown and hanging in a thick mass on to her shoulders. The child is seated, half reclining, upon her left hand and stretches out his hand to touch her right wrist. Good work. Greenish-cream clay. Ht. cm. 14. Found by Delaporte near Hillah in a tomb which was later than the Macedonian conquest, but contained objects of an earlier period, several early Babylonian seals, a Greco-Babylonian alabaster statuette and this figure. 700 B.C.

Heuzey, *CFAT*. (1882), pp. 30-2, No. 30; (ed. 1923), pp. 16-18; *FA.*, pl. ii, 3; *OOA.*, pp. 6 f., fig. 3; *CAC.*, p. 356; *DC.*, p. 255; Babelon, *Manuel d'Arch.*, p. 135, fig. 88; Perrot, *HAA.*, ii, pp. 606 f., fig. 297; Contenau, *DNB.*, p. 57; Handcock, *Mesop. Arch.*, p. 322, fig. 86 E; Montelius, *Die älteren Kulturperioden*, ii, p. 199, fig. 618.

(218) Tello.

Louvre, No. 206.

A figurine of a nude female suckling a child. She has a round plump face and hair in a thick mass on her shoulders. The child sits upright on her left hand and clasps her right wrist. Cream clay. Ht. cm. 14. 700 B.C.

Heuzey, *CFAT*. (1882), p. 32, No. 31; *CAC.*, p. 356; *Rev. Arch. N.S.*, xxxix (1880), pl. i, 2; *OOA.*, pp. 5 f.; *DC.*, p. 255.

(219) ?

I.O.M. 5094, 239, 210.

A figure made in a single mould of a nude female suckling a child. Her hair is waved over her head in parallel grooves and hangs in loose strands; round her head is a band. She holds the child on her left arm, and he clasps her right wrist. Broken at the waist and badly waterworn. Cream clay. Present ht. cm. 6.5. No. 239 is another example; the feet only are broken. Red clay. Present ht. cm. 11. No. 210 is broken at the knees, but carefully worked, with well modelled features and spare forms. Cream clay. Present ht. cm. 10.5. 700 B.C.

(220) Babylon.

?

A tongue relief of a nude female suckling a child who reclines on her left arm and grasps her right wrist. She has a round face with very carefully worked features, a thick wig of hair decorated with parallel lines, and a rather plump body. It was found at the door of the *cella* of Temple "Z" at a depth of cm. 20. Similar figures were found on the Merkes. 650 B.C.

Koldewey, *MDOG.*, Nr. 44 (1910), p. 23; *TBB.*, p. 23, fig. 23; *WB.*, p. 272, fig. 204; Hau, *Records of the Past*, iii (1904), p. 173; Frank, *BuS.*, p. 20; Jeremias, *ATAO.*, p. 596, fig. 269; Reuther, *ISB.*, p. 29, fig. 33, a.

(221) Babylon.

I.O.M. 207, 223, 264.

A figure made in a single mould of a nude woman suckling a child. Her face is round, and her hair is indicated by hatched lines on the mass. The child sits upright on her left hand and she lays her right on his shoulder. Broken at the knees. Cream

clay. Present ht. cm. 8.5. No. 223 is broken just above the knees. She seems to wear a necklace. Cream clay. Present ht. cm. 9. No. 264 is broken above the knees, and there are fractures on the left breast and on part of the child. Present ht. cm. 7.8. 650 B.C.

Contenau, *DNB.*, p. 57, fig. 54; Essad Nassouhi Bey, *Guide*, p. 31, pl. 10.

(222) ? I.O.M. 753.

A figure made in a single mould with the back smoothed flat. A nude woman suckles a child who reclines on her left arm and grasps the fingers of her right hand. She has a round face, hair rendered by hatched lines and full bodily forms. Broken above the knees. Cream clay. Present ht. cm. 8.5. 650 B.C.

(223) ? Y.B.C. 10.144, 10.119, 10.122, 2223.

A figurine made in a single mould of a nude female suckling a child who sits upright on her left hand and touches her right wrist. She has a round face with pleasing features and hair waved over her crown and bisected at the sides by hatched lines. Broken at the waist, face damaged. The other examples are less well worked. There are also two specimens in the N.B.C.; one is of green clay and is broken at the hips. Present ht. cm. 6.5. The other, badly rubbed, is of deep cream clay. Present ht. cm. 9. 600 B.C.

Fig. 55.

(224) Kish. Ashmolean Museum.

A figurine of a woman suckling a child. Her hair is rendered by hatched lines. She holds the child seated upright on her left hand; he touches her right hand. Broken: face and lower part of the figure. 600 B.C.

Langdon, *EatK.*, i, pl. xxxv, 1.

(225) Nippur. C.B.S. 2352.

A small figure made in a single mould of a nude female suckling a child who is very minute, and sits almost upright on her left hand. He stretches out his left hand to touch her wrist. So rubbed that almost all details are obliterated. Broken at the knees. Cream clay. 600 B.C.

Peters, *Nippur*, ii, pp. 374 f., pl. i.

(226) ? Y.B.C. 2224, 10.160.

A figure made in a single mould with the back smoothed flat. A nude female suckles a child. She has a round face, thick hair in a heavy mass over her shoulders and rather heavy bodily forms. She holds the child in a somewhat reclining attitude, and he touches her breast with his left hand. Broken at the knees. Poor work, badly rubbed. Cream clay. Present ht. cm. 11. The second example, terribly rubbed and damaged, is broken at the waist. She holds the child with both hands round his body. 600 B.C.

Clay, *AA*. V (1917, 1), p. 74, fig. 3, No. 4; Fig. 56.

(227) Babylon. ?

"Three figurines of a nude woman with a child were found in Epatutilla, the temple of Ninurta." 600 B.C.

Koldewey, *TBB.*, p. 32.

(228) ?

Y.B.C. 10.142.

A figure made in a single mould of a nude woman suckling a child. She holds him seated on her left hand and offers him the breast with her right. He is very small and touches her right wrist. She has hair lying closely round her head, enormous flat eyes and a big triangular nose. Her body is meagre in comparison with her big head. Broken below the knees. This seems to be a late imitation of the "Babylonian" type, but the harmony of due proportions has been lost, and the head, as the most important feature, is made much too big. 400 B.C.

Fig. 57.

(229) Warka.

VA. 5980.

A nude woman (headless) sits cross-legged and suckles a child. Found in Room 92 of the Wuswas temple. 700 B.C.

Jordan, *UW.*, p. 61, pl. 82, *e*.

(230) Babylon.

VA. 5920.

A figurine of a nude female (headless) suckling a child. She is seated cross-legged on a cushion and holds the child reclining on her knees with both her hands round his body. It is uncertain if her lower limbs were draped. Cream clay. Very poor work. It was, perhaps, a replica of this figure which was found by Ker Porter (*Travels* ii, pl. 80, 3; Rawlinson, *FGM.*, ii, p. 559). The illustration which he gives of it owes so much to the fancy of the artist that all the characteristics of Babylonian art have been lost. Yet if it was genuinely antique it was closer to this type from Babylon than to any other. 700 B.C.

Koldewey, *WB.*, p. 272, fig. 207; Reuther, *ISB.*, p. 29, fig. 33, *c*.

(231) Babylon (?)

Y.B.C. 10.012.

A figure made in a single mould with the back flattened. A nude woman seated cross-legged suckles a child whom she holds reclining on her knees, placing one hand under his head, the other round his body. The child stretches out his little hand to touch her breast. She has a round smiling face and well-modelled limbs. Her thick hair is combed forward into a fringe round her forehead and hangs in a mass on her shoulders, bisected by hatched lines. Fair work. Cream clay. Ht. cm. 8.2. 700 B.C.

Clay, *AA.* v (1917, 1), p. 74, fig. 3, No. 2; Fig. 58.

(232) Nippur.

C.B.S. 8956.

A figure made in a single mould with the back smoothed flat. A nude female seated cross-legged on a low stool suckles a child. Her hair is combed forward over her crown, and hangs in a mass decorated with hatched lines on her shoulders. Her face is destroyed, but it was round with plump features. She holds the child on her knee, her right arm round his body, her left under his head. He touches her breast with his left hand. Much scratched. Pinkish-cream clay. Ht. cm. 10. 700 B.C.

(233) Ur.

U. 809.

A small tongue relief depicting a nude woman seated cross-legged and suckling a child whom she holds on her knees; her left hand rests on his shoulder and her right is round his body. Her features are now blurred. 550 B.C.

Woolley, *AJ.*, iii (1923), p. 333, fig. 6.

(234) ?

Y.B.C. 2194.

A rectangular relief which broadens out at the bottom and forks at the back to make it stand upright. It represents a seated woman suckling an infant. Her nose is big and her brows are in relief, making high arches above her eyes, small round beads set between two little ridges for lids. She wears a head-dress like a bonnet which frames her face, and a flounced dress. The child is very small and rigid, and she holds him with her right hand, instead of with the left according to the more usual custom, whilst she offers him the breast with her left hand. Cream clay blackened by fire. Ht. cm. 8.5. The style is still inexperienced; the treatment of the eyes and nose shows that the artist has not long emerged from the stage when the eyes were rendered by dabs of clay. 2600 B.C.

Clay, *AA.*, v (1917, 1), p. 77, fig. 4, No. 2; Fig. 59.

(235) ?

Y.B.C. 10.076.

A tongue relief of a female suckling a child. She has thick hair or a head-band; her features are almost flattened out, but her eyes are traced by an almond-shaped groove. Her nose is triangular and her mouth a mere line; her ears are faintly visible, sticking out and set very low on a level with her cheeks. The only suggestion of a neck is her necklace with its radiating lines. The lower part of her figure is cylindrical, and she wears a skirt decorated at the bottom by two rows of triangular lines. Her arms are badly proportioned, and she has bracelets on her wrists which end in big, podgy hands. With the right she offers the breast to the child who lies on his back upon her left hand, his little stick-like legs stretched out below her right arm; he seems to lay his hand on the bracelets on her right wrist. The whole design is so crude that one cannot say if she is seated or standing, but probably the former. Broken: left side of the background. Very pure cream clay. Ht. cm. 11. It is difficult to date this relief, which is almost barbaric in its ineptitude. The utter lack of any sense of proportion and the emphasis laid upon the extremities, the face and hands, create an impression of great antiquity, strengthened by the quality of the clay, just the kind that was used almost exclusively in the early period. But there is an attempt to convey the roundness of the upper part of the arms which are correctly attached to the shoulders: the child, too, lies in a natural position. From these particulars we may conclude that the relief is the work of an unskilled artist who lived in an age when the higher branches of art had attained a certain proficiency, but that the work was inspired by a figure in the round rather than a relief, for it was an epoch when sculpture was less successful than relief. 2500 B.C.

Fig. 60.

(236) Ur, Diquiqeh.

B.M. 116.806.

A small oval "chair relief" portraying a seated female with a tremendous wig flowing on to her shoulders and a double necklace. It is hard to determine whether she is clothed. She holds a child seated upright on her left arm and offers him the breast with her right hand. Red clay baked cream. 2300 B.C.

(237) Babylon (?).

VA. 7228.

A relief in the shape of an obtuse triangle representing a woman seated on a solid square stool, facing to right. Her hair is turned up in a *krabylos* at the back, and she wears a long robe which covers her arms. On her lap lies a large child, and she offers

him the breast with her left hand, whilst she puts her right arm round his shoulders; his limbs are relaxed, and his right arm hangs down on to her knee. Greyish-cream clay. Ht. cm. 9.5, width cm. 6.5. Fine work. 2300 B.C.

(238) Ur.

U. 2868.

A small rectangular relief with rounded ends. A woman turns to right: presumably she is seated, for she holds a large child on her lap. Her hair is combed down over her crown and bound by a band; at the back it is turned up in a *krabylos*. She has a pretty oval face, incised lines for necklaces and a long plain robe reaching to her ankles with a narrow border, either fringed or embroidered. She holds the enormous child with her left hand under him, and steadies him by placing her right hand on his shoulder. He lies very naturally with his left arm hanging down in utter relaxation. Greenish-cream clay. 2300 B.C.

(239) Ur, Diqdiqqeh.

U. 1341; B.M.

A relief on which is stamped the figure of a woman suckling a child. She has a plump face, large almond eyes and hair parted in the middle and waved back to hang in four spiral locks upon each shoulder. She wears a flounced dress gathered round the neck. She places both hands round the child who lies on his back with his feet sticking up and touching her right shoulder. He lays his left hand on her chest. Broken at the hips. The woman's head is too large, the child exceedingly minute; this want of harmony, the unbound hair and the general style of the work induce one to place it at the end of the fine period. 2000 B.C.

Woolley, *AJ.*, v (1925), pl. viii, 1, fig. 4.

(240) Susa.

Coll. de Morgan, Nos. 278, 305.

A draped female seated and suckling a child. Her eyes are almond-shaped and she wears a flounced robe and holds the child upright on her knee. Several examples. 2000 B.C.

Pézard et Pottier, *ASuS.*, p. 131.

(241) Tello.

?

"Found in Trench X at a depth of m. 1.80 a relief in the shape of a little stele with a seated female suckling her child: much defaced and of indeterminate style. Red clay. Ht. cm. 9, width cm. 6." 2000 B.C.

Cros, *NFT.*, p. 145.

(242) Babylonia.

Louvre, No. 199.

A seated woman suckling a child whom she holds on her left arm. Her hair hangs on to her shoulders in a heavy mass and is marked by hatched lines. Over her right shoulder passes a piece of stuff fringed like a Chaldean shawl. Deep cream clay. Ht. cm. 7.5. From an old collection. 800 B.C.

Heuzey, *CFAT.* (1882), p. 28, No. 22; (ed. 1923), p. 14; *CAC.*, p. 353; *OOA.*, p. 4.

(243) Nippur.

H.S.M. 2084, 2085.

A draped woman seated and suckling a child who lies on her lap and grasps her right wrist. Her hair clusters round the nape of her neck and is bound with a wreath or fillet. She has a round face and sits cross-legged with her hands on her knees. Red clay covered with a cream slip. 300 B.C.

(244) ?

B.M. 91.800.

A draped female seated on a stool suckles a child who sits upright upon her left knee; she places her left hand under his body and offers him the breast with her right. Her hair is elaborately dressed in two wings or knots on top of her head. Deep cream clay. Ht. about cm. 15. Work under Greek influence. 250 B.C.

(245) Nippur.

C.B.S. 8647.

A mould for making a narrow rectangular relief. The cast taken from it shows that it represented a woman suckling a child. She has hair in grooved waves over her forehead and hanging down in three spiral locks on either shoulder. Her large oval face with its flattened features resembles that of a sheep; her almond eyes are very large and are in the same plane as her cheeks. She wears a robe arranged in flounces marked by closely set vertical ridges with long sleeves and a wide belt. She puts one hand under the child who lies on his back, and with the right hand she supports her left arm. The child is tiny, with a big head and skinny limbs, so that he looks like a gnome. Ht. cm. 11.5, width cm. 3.7. The flounced dress recalls the garment worn in the second half of the third millennium, but the long sleeves fastened at the wrists and the belt show that it belongs to a much later period. The great flat face and the complete lack of anatomical details in the treatment of the body suggest that the figure is a work of the Parthian age. 100 B.C.

Fig. 61.

(246) Babylonia.

Louvre.

A draped female holding a child who reclines in her arms. Her hair hangs in spiral locks on to her shoulders, and she wears a flounced garment. The lower part of her figure is cylindrical. Cream clay. 100 B.C.

(247) Babylonia.

Louvre.

A figurine of a woman holding an infant. She wears a head-dress like a hood and a long dress which spreads out at the bottom, so that the lower part of the figure is bell-shaped. She holds the child upright, and his body is perfectly rigid like an infant in swaddling bands. The figurine is roughly made, and the style is that of the Parthian period. 100 B.C.

Contenau, *DNB.*, p. 57, fig. 55.

(248) Ur.

U. 1334, 7071; B.M. 12.868; C.B.S.

An oval relief widened at the base to make it stand. It illustrates a woman with her hair in puffs at the sides of her head, and wearing a long robe, not flounced, but covered with fine vertical lines to imply that it was of soft crinkly stuff. She holds a large child who sits upright on her right hand, whilst she holds his knees with her left. His body is turned to right, but he turns his head to face frontally. Much rubbed. Cream clay. One example is of greenish-cream clay. She wears a necklace. Another is of red clay and yet another is alike in all respects, save that she wears a flounced robe draped diagonally. The work is good, but the attitude is not correctly drawn, for her head and body are frontal, yet from the waist down she is shown in profile: the discord is, however, concealed by placing the child's body in the foreground. 2200 B.C.

Woolley, *AJ.*, v (1925), pl. viii, 2, fig. 7.

(249) Ashur.

Assur 14431.

A figure made in a single mould of a seated female (headless) dressed in a garment with short sleeves which reaches to her ankles and is adorned at the bottom by a clearly marked border. She rests her feet upon a spherical stool. She lays her left hand on the head of a child seated on her knee, and with her right hand offers him the breast. He sits in a natural attitude, his right leg resting on her knee, his left dangling down; he touches her breast and turns his head to the spectator. Cream clay. This and four other examples were discovered in an Assyrian dwelling-house. 1000 B.C.

Andrae, *AIT.*, p. 94, pl. 57, *ak*; Fig. 62.

(250) ?

Y.B.C. 10.070, 10.059.

A figure cast hollow in a double mould. A woman with hair parted, waved back and gathered into a knot behind. She wears a high *stephané*, disc ear-rings, a veil over the back of her head and shoulders and a garment like a Greek *chiton*. On her left arm she holds a large child seated upright who faces the spectator and clasps the fingers of her right hand with his left. Broken at the waist. Cream clay, reddish in the breaks. Present ht. cm. 10.5. Poor work under Greek influence. In the second example the woman stands with her left leg slightly advanced to support a large child who sits astride her hip with her left hand under him. A veil covers her head and shoulders and is then draped around her like a *himation*, and she has disc ear-rings, bracelets, and a necklace. The child is nude and sits upright; he turns his head to the front and touches her left breast with his right hand. She offers him the breast with her right hand, and turns her head slightly in his direction. The figure is superficially worked at the back. Red clay. Ht. cm. 13.5. Inferior work. There is another example, but there the child wears a three-cornered head-dress. Ht. cm. 19. 300 B.C.

(251) Nippur.

C.B.S. 9456.

A figure made in a single mould with the back smoothed flat. A female stands frontally, supporting on her left hip a large child who turns his head to the front, and touches her left breast with his left hand, whilst he lays his right on her shoulder. She has an elongated face and thin body. She puts her left hand under the child's head and offers him the breast with her right. Broken at the knees. Cream clay, red in the breaks. Present ht. cm. 10, greatest width cm. 6. Poor work from a tired mould. 250 B.C.

(252) Babylon.

?

A woman (headless) wearing a flowing Greek dress stands supporting on her hip a child who sits upright facing the spectator. She places her left hand under him and takes hold of his arm with her right. 200 B.C.

Koldewey, *WB.*, p. 272, fig. 205.

(253) ?

B.M. 91.791, 91.815.

A woman, wearing a *stephané*, veil, and *chiton*, stands upon a square base, supporting on her left hip a big child who faces toward the front; he touches her right hand which is extended towards him, palm outward. She puts her left hand under him. Pale red clay. The attitude of the second example varies slightly. The woman holds the child upright against her left shoulder, and he faces toward the front. Dull red clay. 250 B.C.

Fig. 63.

(254) Nippur.

H.S.M. 2081-3.

A figure made in a double mould. A woman stands frontally, dressed in a *chiton*, and with a veil over her head and wound round her body. She holds a big child on her left arm, and he turns his head to the front. She clasps his outstretched hand. Traces of blue on the *chiton*, of cream on the veil and of yellow on the child. Nos. 2081, 2083 are poorer replicas. 250 B.C.

(255) Nippur.

H.S.M. 2086.

A rectangular relief showing a woman seated to right. She has hair over her forehead and a veil or mantle around her. She offers the breast to a child who stands cross-legged on her knee. Broken at the knees. Pink clay with traces of a white slip. 250 B.C.

(256) Babylon.

?

A figure cast hollow in a double mould. A woman, with thick hair parted and waved back and a long flowing garment, holds a child with both hands. He presses his face against hers and stretches out his left hand to clutch at the top of her dress. Broken at the knees. Very poor work. 100 B.C.

Koldewey, *WB.*, p. 272, fig. 206.

(257) ?

B.M. 91.810.

A figure made in a single mould with the back flattened. A woman holds a child upright on her left hand and gathers up his knees with her right. She wears a very high radiating head-dress and a skirt with radiating pleats divided into sections by vertical lines, although the upper part of her body seems bare. The child touches her breast, but turns his head to the front. A.D. 100.

Loftus, *Chal. and Sus.*, p. 214, fig. in text; Dieulafoy, *Art Ant. de la Perse*, v, p. 36, fig. 36; Fig. 64.

(258) Chaldaea.

Louvre.

A group of a draped woman holding a big child upright against her left shoulder. He turns his head to the front and touches her breast with his left hand. She has thick hair turned up in a chignon, a very high head-dress and a skirt with radiating pleats. She puts her left hand under the child, and holds his knees with her right. Three examples. This is a replica of the foregoing type. A.D. 100.

(259) ?

Y.B.C. 10.147, 10.148.

A draped woman carries a big child who turns his head toward the front. She has a high fan-like head-dress, ear-rings, and a skirt with radiating pleats. The child also wears a similar head-dress. No. 10.147 is a large example broken at the waist. A.D. 100.

Fig. 65.

(260) Kish.

Ashmolean Museum, Kish 1924.249.

A woman with a high head-dress and a skirt of radiating pleats holds on her left arm a large child who faces towards the front. The figure is made hollow in a double mould. Cream clay with traces of colour. In this case the provenance is known; the other replicas, which are of unknown provenance, may also have come from Kish. A.D. 100.

(261) ?

B.M. 113.179.

A group consisting of three figures. The first is a seated woman with necklaces and ear-rings, wearing a garment indicated by grooved lines and a large mantle covering her head and back and draped around her. She puts her left arm about the child who leans against her shoulder, and lays her right hand upon the shoulder of a bigger child who stands by her right side. Pale red clay. The work is poor, but the group embodies the type of the *Mater Misericordiae*. 200 B.C.

(262) ?

N.B.C.

A group cast hollow in a double mould. A seated woman, with her hair waved back under a diadem, wears a loose dress and a mantle over the back of her head and draped around her body. She holds on her lap a naked child who turns his head to the spectator. Her right hand protrudes from the folds of her drapery, her left passes under the child's arm and grasps his body. Pressing against her right side is a little girl, clad exactly like the woman, even to the diadem. At the back the group is finished off in a more sketchy manner. Deep cream clay with traces of red on the drapery and of brown on the hair. Ht. cm. 11. This is a genre subject, and the work is purely commercial. 200 B.C.

(263) Kish.

P. 49; Louvre, Salle de Sarzeu.

A group made in a single mould. Only the part from chest to feet of the larger figure is preserved. A draped woman puts her arm round a little girl who leans against her knee. With her left hand she clasps the child's hand. Very badly rubbed and almost indecipherable. Cream clay, traces of red colour. Present ht. cm. 7.6, width cm. 3.6. 200 B.C.

De Genouillac, *PRAK.*, ii, p. 19, pl. x, 2.

(264) ?

Y.B.C. 10.060.

A group cast hollow in a double mould. A woman (headless) stands upon a high square base with her left leg advanced, holding something, a basket or tablet (?). In her lowered left hand also she holds some object. She wears a *chiton* and *himation* twisted around her. A child, who presses against her side, is also clad in an enveloping *himation* which she loosens from her throat with her right hand. Red clay covered with a greenish-yellow slip or deposit. Present ht. cm. 12. Poor work. 200 B.C.

(265) Babylon.

?

A group made in a double mould represents a woman (headless) with her drapery drawn closely round her: below the folds of her mantle she rests her right hand on her hip and lays her left upon the head of a child standing by her side: he seems entirely nude. Poor work derived from a pretty original of Myrina type. 200 B.C.

Koldewey, *WB.*, p. 278, fig. 232.

(266) Tello.

Louvre, No. 207.

A rectangular relief bordered by fillets. In the field is stamped a very small nude female figure who, owing to the exaggeration of the bodily forms, is almost steatopygous. In each hand, pressed against her chest, she holds a round-bodied vase with a long

neck like an *alabastron*. Deep cream clay. Ht. cm. 4.5. The fact that the figure is stamped, not moulded, and the quality of the clay employed show that this relief is of quite early date. 2400 B.C.

Heuzey, *CFAT.* (1882), p. 28, No. 23; *CAC.*, p. 357; *DC.*, p. 255.

(267) Ur.

U. 6915; C.B.S.

An oval relief almost triangular in shape. A woman with her hair arranged in large puffs right round her head holds a vase in her left hand on a level with her waist. She has many necklaces and a long plain garment belted at the waist and adorned at the hem by a double border of chevrons; a cloak seems to hang down from her shoulders to the border of her robe. She extends her right fore-arm, but her hand is cut off by the edge of the relief. Cream clay. Although from the waist down she is turned to left, yet her head and torso are entirely frontal. Another sign of archaism is the exaggerated length of her feet. 2300 B.C.

(268) Tello.

Louvre, Nos. 197, 196.

A figure made in a single mould of a woman clad in an elaborate garment, plain above and arranged below the waist in staged pleats indicated by closely set vertical lines between horizontal ones. She has a necklace with pendants and soft shoes. Her face is oval with large flat almond eyes. With both hands she holds a vase, one hand under the body of the vase, the other grasping the long neck. She stands upon a square base decorated with a dentillated pattern. Greyish-green clay. Ht. cm. 10.5. Another example, also of greyish-green clay, ht. cm. 12, probably came from Warka. Better examples from there were found during the German excavations of 1928-9, and show that she had "pearl-locks" on each side. The upper part of her skirt is like a flounced robe, but the last two flounces are plain. Perhaps the figure should be classed as one of the apotropaic vase-bearing figures, and its resemblance to the male type from Warka (No. 954) dates it as Kassite. 1600 B.C.

De Longpérier, *Mus. Napoléon III*, pl. ii; Place, *Mon. de Ninive*, pls. xxxi bis, lxxix; Heuzey, *CFAT.* (1882), p. 28, No. 24; (ed. 1923), pp. 14 f.; *FA.*, pl. ii, 2; *CAC.*, pp. 351 f.; *DC.*, p. 253; *OOA.*, p. 4, fig. 2.

(269) Ur, Diquqqeh.

U. 1376, 3252; B.M.

A "chair relief" of a tiny draped figure seated frontally. The figure is merely an applied strip of clay bent over the edge of the seat, and so ends without legs. Her hair is parted and twisted into coils over her ears, and she wears a flounced robe and necklace. She holds a patera with both hands on a level with her chest. U. 3252 is a similar tiny relief, but her hands seem to be clasped in her lap. 2300 B.C.

Woolley, *AJ.*, v (1925), pl. viii, 1, fig. 12.

(270) ?

I.O.M. 781.

A figure made in a single mould. A woman (headless) wears a robe weighted down at the corner by a little acorn, and a necklace of many strings; the lower part of her body is almost square. Her right arm is bent at the elbow, and she holds some object (vase, fruit?); her left hand, on a level with her waist, also holds something. Red clay with a cream slip. Present ht. cm. 11.5. 250 B.C.

(271) ?

Y.B.C. 10.023.

A figurine made in a double mould with the back rounded. It represents a female, but to the hips only, where it is finished off. Her hair is waved over her forehead, and she has ear-rings, a necklace with a big bead in the middle and another necklace or drapery which crosses in front like a baldric. Both hands are on a level with her waist and apparently held objects. Yellow clay with traces of red colour. Very poor work. Ht. cm. 10.5. 200 B.C.

(272) Ur, Diqdiqqeh.

U. 1239; C.B.S.

The upper part of a tongue relief stamped with the figure of a female whose hair is arranged in elaborate puffs sticking far out on either side of her head, but her features are almost obliterated. She has a flounced skirt, but the upper part of her body seems bare. Her right arm hangs by her side, and she holds some object in her left. Broken above the knees. 2200 B.C.

Woolley, *AJ.*, v (1925), pl. viii, 2, fig. 1.

(273) Susa.

Coll. de Morgan, No. 336 a.

A figurine of a woman with a head-dress hanging in a point at the back. It is of enamelled frit, somewhat faded from the original colours, for the flesh is now pale yellow, the dress and head covering light blue. 1200 B.C.

Pézarid et Pottier, *ASuS.*, p. 149.

(274) Ashur.

VA. 6727.

The upper part of a hollow enamelled figurine of a woman, consisting of the head and arms. One end of the band which was tied round her head is still preserved and hangs down on to the thick mass of her hair at the back. She wears a necklace with pendants and a garment elaborately picked out in colour, for the ground tint seems to have been yellow, there was a light blue stripe at the back and the fringe adorning it was white and yellow. The garment is draped like a shawl and fastened at the back near the waist by a large brooch. Down the front is a panel decorated with white rings on a dark blue ground and with a varicoloured border; on the left shoulder is a large white rosette and the left sleeve is adorned with varicoloured squares. Her arms are bent, and probably she stood with forearms extended in an attitude of prayer. The core of the figurine is of red clay, and originally it must have measured at least cm. 24. Present ht. cm. 12, thickness of walls cm. 8. It was found in the Old Palace, to west of the Room of the Niches. The palace was inhabited and improved in the Assyrian period and later, and the small finds were made in these late rooms. 800 B.C.

Andrae, *AFK.*, p. 27, fig. 32 (restoration), pl. 30, a, e.

(275) Kish.

P. 32; Louvre, Salle de Sarzec.

The front half of a double mould for making a "doll"; the slight hollow can be seen where the articulated arms were inserted. A headband keeps in place the waves of hair on her forehead. She has a large nose, prominent breasts, and a slim body. Round her throat is a necklace of many strings. Broken just below the knees. Fatty cream clay. Present ht. cm. 21.2, width cm. 6.2. Found at Bender or in the ancient town. 620 B.C.

De Genouillac, *PRAK.*, ii, p. 17, pl. viii, 2.

(276) ?

Y.B.C.

A figure cast hollow in a double mould. A woman with her hair waved back and crowned with a *stephané*; she also has disc ear-rings. Her body is nude, with full, closely set breasts; her arms were articulated and are now missing, but there is a little hole pierced in each shoulder so that they could be attached by a thread or peg. Broken at the knees. Greyish-cream clay. Present ht. cm. 18. Fairly good work inspired by Greek models. 250 B.C.

(277) Nippur.

H.S.M. 2062-4, 2066, 2067.

Several examples of a large "doll" made in a double mould; the arms, now lost, were made separately and attached to the shoulders by a thread or wooden peg. The hair is gathered up and fastened in two knots like horns at the back of the head. The body is slim and elegant. 250 B.C.

Fig. 66.

(278) ?

B.M. 92.213, 94.344, 91.894.

A nude female made hollow in a double mould. Her hair is parted and waved back in heavy masses, and in the middle of her forehead hangs a disc pendant. She has large breasts and hips, and her shoulders are pierced so that movable arms could be attached. The line where the two halves of the mould joined is plainly visible. Cream clay. No. 94.344 is of red clay. There are several unnumbered examples. 250 B.C.

(279) Babylon.

Louvre.

A "doll" with the shoulders pierced in order that articulated arms might be attached. Her hair is abundant and loosely dressed, her face is pretty and her body well modelled. Greyish-brown clay; traces of chalky white slip and of pink colour on the body. Ht. cm. 24. Many examples. 250 B.C.

Heuzey, *CFAT*. (1882), pp. 43 f., Nos. 77-85; (ed. 1923), pp. 30-2; *FA.*, pl. iii, 1.

(280) ?

B.M. 92.212.

A female figurine standing frontally and wearing a thick twisted fillet or wreath and drapery round her lower limbs. Her arms are cut off just below the shoulders, but the stumps were raised. Pale red clay covered by a pink slip to signify the flesh tints and white on the drapery. Ht. about cm. 20. 100 B.C.

(281) Babylonia.

Louvre.

A nude female standing frontally, her right arm hanging by her side, her left extended with some small object on her upturned palm. Her hair is rolled back from her forehead in a thick wave, and over her brow is a small crescent. The figure is well modelled and is influenced by Greek work. 200 B.C.

(282) ?

N.B.C.

A figure made in a single mould with the back smoothed flat. A maiden stretches up her right arm to steady a jar which she carries on her head and from which the water streams down her left side. She has bracelets on her upper arms and wrists, anklets on her feet, and incised lines to indicate a baldric necklace. Broken into two pieces which

fit together. Cream clay with traces of a white slip and of red colour on the shoes and base. Ht. cm. 14. Poor work under Greek influence. 250 B.C.

(283) Babylonia.

Louvre, No. 108.

A group of a nude Aphrodite seated upon a small couch. She leans forward, supporting herself upon another smaller figure of a girl or woman who is clothed, but with hair unbound. The goddess adjusts her hair, knotted on top of her head like two wings, whilst with her right hand she holds a mirror and rests her elbow upon a little pillar. Cream clay with traces of colour. Ht. cm. 12. 250 B.C.

Heuzey, *CFAT*. (1882), p. 47, No. 108; (ed. 1923), p. 35.

(284) Nippur.

H.S.M. 2050.

A figurine of a crouching Aphrodite. Her hair is knotted like two wings on top of her head, and she touches it at the back with her left hand; her right rests upon an urn by her side, and there is a bowl by her left knee. Fair work, but much rubbed. Traces of white slip and of black on the hair. 250 B.C.

(285) ?

B.M. 91.793.

Aphrodite borne on a shell. She is nude, but a veil hangs over her *stephané* and back, and she draws it aside with her raised left hand and lowered right. 150 B.C.

Photo. Mansell No. 1641; Fig. 67.

(286) Nippur.

C.B.S. 2858.

A figurine made in a double mould. A nude female (Aphrodite?), her head crowned by a thick fillet, rests her right hand on her hip and with her left gathers together the drapery round her lower limbs. Broken at the knees. White slip. Poor work. 200 B.C.

(287) ?

B.M. 91.782.

A group of Europa on a humped bull who gallops to right. She sits sideways on the bull's back with her feet crossed, holding her veil aside from her head with her right hand and the end of her drapery close to her knee with her left. Traces of blue on the veil and of white on the bull. The work is fair, and details, such as the hair, are sharply cut with a tool. The bull's pose is spirited, but the lively effect of the composition is marred by the solid base, now colourless, but originally undoubtedly painted blue to suggest the sea. 250 B.C.

Guide, p. 114, fig. in text; Lawrence, *Later Gk. Sculp.*, p. 71, pl. 105, *b*; Photo. Mansell No. 1641; Fig. 68.

(288) ?

B.M. 91.806.

A seated female (headless) wears a long robe girt at the waist and having the semblance of a double-lobed *aegis* on the chest. She rests her right hand on her knee, and her left on her hip. Red clay. Apparently Athena. Very poor work. 100 B.C.

(289) ?

B.M. 91.893.

A figure of a woman clad in a flowing robe. She leans upon a pedestal to her left and touches the basket (?) on the top. Her right leg is crossed in front of her left, and her head is turned slightly to the front. The work is poor, but the pose seems derived from the statue of a muse leaning on a pedestal. 200 B.C.

(290) Babylon.

Louvre, No. 94.

A figurine of a draped female seated upon a square block or stool. Her hair is dressed in a naturalistic "*Melonenfrisur*", and she wears a thin robe and a mantle which passes over the back of her head and is drawn so tightly round her body that both arms are imprisoned under the folds. She sits with her left knee slightly higher than the right, and her hand resting on her knee; her right hand draws her mantle a little aside. Greyish clay. Ht. cm. 14. Found by Delaporte in a sepulchral chamber at Hillah. 200 B.C.

Heuzey, *CFAT*. (1882), pp. 46 f.; (ed. 1923), p. 34.

(291) Nippur.

C.B.S. 12.423.

A tiny figurine made in a double mould. A female (headless) wears a *chiton* and mantle. With her left hand she pulls her drapery together over her knee, and with her raised right she draws aside her veil with the gesture of Aphrodite. She stands upon a high square base. Red clay. 200 B.C.

(292) Ashur.

Assur S. 21048.

A woman (headless) stands with her left leg flexed. She has a necklace of large beads, a full undergarment and loose drapery round her lower limbs. With her right hand she holds her left breast, and with her left she grasps her drapery just above her knee. The hands are large and unskilfully made, the necklace and gesture recall the old Assyrian models, but the attitude and the folds of the drapery are derived from Greek prototypes. It is not known exactly in what spot this figure was found. 150 B.C.

Andrae, *AIT.*, p. 94, pl. 57, *ai*.

(293) Nippur.

C.B.S. 16.671.

A figurine made in a double mould, cast hollow and roughly welded together. The back is not worked. A woman stands upon a square base. Her hair is dressed in parallel waves like a "*Melonenfrisur*", but on top of her head it is knotted into two loops or horns covered by her veil which wraps around her body over her thin undergarment. Her left arm hangs by her side under her drapery; her right arm is crooked with the hand resting on her hip. The pose is derived from a Greek model, but the folds are conventionalized, and round the feet, which are not visible, they have the effect of a fluted column. Greyish-green clay. There is a hole in the crook of the right arm where the thin wall of clay was broken through. Ht. cm. 12, width cm. 4.5. 200 B.C.

(294) ?

Y.B.C. 10.150, 10.117.

A figurine of a woman wearing a fine undergarment with innumerable gatherings fastened into a neckband. A mantle is draped over her head and wound round her body, pinning her left arm under the folds, but her right hand emerges from the mantle, and perhaps she held an object. Her head was warped in baking, and her features are flattened and twisted to the left. Bands of red and black were painted on the figure without any apparent order or reason. Cream clay. Ht. cm. 14, width cm. 4.8. The work is late and poor, perhaps Parthian. No. 10.117 is the upper part of a similar figure. It was cast hollow in a double mould, but details were added in the "snow-man technique", and this gives it a very unfinished lumpy appearance. 200 B.C.

Fig. 69.

(295) Babylon.

VA.

A figurine of a woman who wears a *chiton* and a veil or mantle draped over her head and twisted round her body so that both arms are covered by the folds. She gathers up the drapery over her knees with her left hand and rests her right on her hip. This is a common motive among the Tanagra figurines from which this work is derived. 200 B.C.

Koldewey, *WB.*, p. 278, fig. 231.

(296) ?

B.M. 91.858.

A tiny female figure stands against a background which makes a sort of pilaster behind her. She has parted hair crowned by a *stephané*, and wears a mantle draped around her, her right hand protruding from the folds, her left lowered by her side and pinned under the drapery. Fair work. Cream clay. 200 B.C.

(297) ?

B.M. 91.790.

A figurine cast hollow in a double mould. A woman, wearing a *stephané* above her parted tresses, a *chiton* and a mantle over the back of her head and around her body, stands frontally with her right hand protruding from the folds of her mantle, and her left lowered. Red clay, white slip. 200 B.C.

Photo. Mansell No. 1641; Fig. 70.

(298) Babylon.

Louvre.

A figure made in a double mould. A woman stands with her right arm folded across her chest and her left hanging by her side. She wears a *stephané*, a *chiton*, and a mantle which passes over the back of her head and is drawn so tightly round her that her arms are imprisoned beneath it. 200 B.C.

Heuzey, *CFAT.* (1882), pp. 46 f., No. 107; (ed. 1923), p. 34.

(299) Warka.

B.M. 91.801, 91.880-3.

No. 91.801 is a figurine made in a double mould and represents a woman adorned with a *stephané*, ear-rings, and a thick anklet on either leg. She wears an undergarment which reaches only half-way between knees and ankles, and over it a veil or mantle covering the back of her head and gathered so closely round her that her left arm is pinned by her side, whilst her right is bent across her chest with the hand protruding from the folds. The work is very crude. Cream clay. Nos. 91.880-3 are the same type, more or less badly modelled. Traces of red colour can be seen on No. 91.882, which is about cm. 18 high. 150 B.C.

Loftus, *Chal. and Sus.*, p. 214, fig. in text; Dieulafoy, *Art Ant. de la Perse*, v, p. 36, fig. 35.

(300) ?

Y.B.C. 10.046, 2225.

A figurine made in a double mould, but with the back smoothed flat. A woman, with her hair dressed in a "*Melonenfrisur*" and an elaborate head-dress, wears ear-rings, an undergarment, and a veil or mantle over the back of her head and wrapt around her. Her left arm is covered by the drapery, and with her right, which protrudes from the folds, she draws aside the edge of her mantle. Broken at the hips. Cream clay with traces of red on the folds of drapery and of black on the eyes, hair, and *stephané*. Present

ht. cm. 11. Very poor work. No. 2225 has her hair parted in the middle and knotted on top of her head so that it makes a "horned" head-dress. This head-dress is covered by a mantle draped over the back of her head, and she wears an undergarment, just visible above and below the mantle. She stands upon a high base. Friable, gritty cream clay with traces of white slip, of black on the hair, eyes, and drapery and of pink on the drapery and base. Ht. cm. 16. The folds have lost the graceful sweep of the Greek prototype, and are reduced to grooved lines drawn from right to left with monotonous uniformity. A third example also has the peculiar head-dress ending in two peaks or horns, like ladies of the fourteenth century of our era. The veil falls over it in front in a straight line. The head was broken, but is stuck on again. There are two other examples equally poorly worked. One is of bright red clay. Ht. cm. 14.5; the other, of deep green clay, is the same height. Still another is broken at the waist; deep cream clay. Present ht. cm. 8. 150 B.C.

Nies, *Babyl. Inscr.*, ii, pl. lxix, c; Figs. 71, 72.

(301) Nippur.

C.B.S. 1952, 1984.

A figurine made in a double mould of a female with a "horned" head-dress and a mantle over the back of her head and wrapt so closely round her that her left arm is confined under the drapery, whilst her right hand peeps out from the upper edge of the mantle. Her left knee is flexed. The feet are broken. Red clay with a white slip. Ht. cm. 18.5, width cm. 6. Another example is broken at the waist, and a third, very roughly worked, has a thick white slip with traces of black on the eyes and hair. 100 B.C.

(302) Warka.

VA. 5987.

A figurine made in a double mould. A female wears a "horned" head-dress covered with a veil which wraps so closely round her body that her left arm is pinned under the folds; her right hand emerges from the opening. Her undergarment reaches to the ground, concealing her feet. She has a necklace. Broken at the knees. Cream clay. Present ht. cm. 9.5. There is a replica with traces of black on the eyes, and four others of greenish clay, but with no traces of colour. These figurines were found in the Southern Temple area. 100 B.C.

Jordan, *MDOG.*, Nr. 53 (1914), p. 14, fig. 3; *UW.*, pp. 59, 61, pl. 79, c, 81, m, n, o.

(303) Warka.

VA. 6194.

The upper part of a tiny figure of a woman with a "horned" head-dress covered by a veil which wraps tightly round her body, imprisoning her left arm under the folds. Her right hand protrudes from the edge of the garment. Broken at the waist. Red clay. 100 B.C.

Jordan, *UW.*, p. 59, pl. 79, d.

(304) ?

N.B.C. 4439.

A tongue relief made in a single mould of a woman with a head-band adorned in front with three rosettes and with three more on either side. She has flat dabs for eyes, a triangular nose and thick parted lips, thus giving the effect of a smile. Round her neck are three necklets, and she wears a long garment, and over it a mantle wrapt around her. One can vaguely trace her left hand under the folds, gathering up her robe above her knee. Her right hand protrudes from the upper edge of her mantle, the lower

part of which is decorated with rosettes in relief. Cream clay. Ht. cm. 14.5. This figure is an interesting example of a return to ancient conventions at a late period. The dabs for eyes, the triangular wedge for a nose, the formlessness of the lower part of the body are all observable at an age when the artist's lack of skill precluded a more natural rendering. But here the motive is distantly derived from a Greek model as the drapery still testifies, but the artist is capable only of a puerile aping of the already degenerate copies known to him. A.D. 100.

Fig. 73.

(305) ?

N.B.C.

A figurine made in a double mould with a rounded back. A woman, adorned with a high diadem, ear-rings, and necklace, wears an undergarment and a mantle which covers the back of her head and shoulders. Her left arm hangs by her side, her right is folded across her chest. She stands upon a rounded base ornamented like the diadem with vertical herringbone pattern alternating with double ridges. Yellowish clay. Ht. cm. 17. Parthian or Sassanian. A.D. 100.

(306) Nippur.

H.S.M. 2048.

A figurine made hollow in a double mould. A woman sits on a high base; she has a mantle over her head and around her body; her left arm, pinned under the drapery, rests on her knee, her right draws aside her drapery. Traces of white slip. Poor work. 150 B.C.

(307) Ashur.

Assur 1458.

A headless figurine of a woman who stands with her right hand on her breast, her left holding a fold of her garment at the knee. The upper part of her body seems bare, but her lower limbs are concealed by a mantle fastened round her by a girdle knotted in front with long ends hanging down. 100 B.C.

Andrae, *AIT.*, pp. 92 f., pl. 57, *ah*.

(308) ?

B.M. 91.802.

A relief with the background cut away to the outline of the figure. A woman clad in a voluminous robe like a nun's habit, and seemingly with a coif over her head, stands with her right arm bent across her chest and her left hand apparently resting on her hip under the drapery. Cream clay. Ht. cm. 9.5, greatest width cm. 7. There is not even an attempt to depict anatomical details, the right arm is just a roll of clay stuck on to the front surface of the slab and roughly divided into four points for the fingers. All the traditions of good workmanship and inspiration from fine models have been lost, and the figure must be attributed to the Sassanian period. A.D. 250.

Fig. 74.

(309) Nippur.

C.B.S. 12.285.

A figure made in a single mould with the back rounded. A female (headless), clad in a long garment with full hanging sleeves and broad vertical folds below the waist, holds in front of her with both hands a rounded object on a long stem—a chalice or flower. The breasts are so distinctly indicated that there can be no doubt that a female

figure is intended. Greyish-yellow clay. Present ht. cm. 9. Rough work much blurred. The costume and the broad superficial treatment of the work bear a considerable resemblance to the foregoing relief, and show the earlier stages of artistic degeneration. The type is the counterpart to the male figure bearing a chalice found at Babylon (No. 562). 400 B.C.

(310) ?

VA.

A fragmentary figure from hips to feet of a female clad in a robe with long sleeves and decorated with numerous folds rendered by horizontal grooves, a strip down the front and a fringed lower border. Her right arm hangs by her side and there seems to have been some object near her feet on the left side. 300 B.C.

(311) ?

B.M. 108.853.

A lady lying asleep upon a couch shaped like a coffer or sarcophagus. Her wavy hair is gathered into a loose Grecian knot, and her thin *himation* is drawn around her in graceful folds. She lies on her side in an absolutely natural attitude with her right hand under her cheek. Her left arm is thrown across her body relaxed in slumber. The figure resembles those from Tanagra, and the work is excellent. There are now no traces of colour. Perhaps the shape of the couch hints that this was a sepulchral monument. 350 B.C.

Fig. 75.

(312) Babylon.

VA.

A nude woman in a reclining position, but the couch on which she is supposed to lie is not indicated. Her hair is knotted on top of her head. Found in an ancient dump near the quay walls of Nabonidus. 250 B.C.

MDOG., Nr. 44, p. 23; Koldewey, *WB.*, pp. 212f.

(313) Babylonia.

Louvre.

A nude female in a reclining position. Her hair is parted in the middle, bound with a cloth or band and knotted on top of her head in a sort of crescent. She supports herself upon her left elbow, and stretches out her right arm along her side. The couch upon which she is supposed to lie is not indicated. Reddish-yellow clay. Ht. cm. 7, length cm. 10. 250 B.C.

Heuzey, *CFAT.* (1882), p. 45, No. 86; (ed. 1923), pp. 32-4; *FA.*, pl. iii, 3.

(314) Warka.

VA. 6183, 6186, 5983.

A nude female, in a reclining position without any trace of a couch, leans upon her left elbow and holds a bowl in her hand. Her right arm lies all along her side. She has very full, pointed breasts, an enormous head and a long thin neck round which she wears three necklets. Traces of pink for the flesh. VA. 5983 is a very poor example. It has signs of red paint, but looks as if it had suffered damage by fire. All three were found in the Wuswas temple. 200 B.C.

Jordan, *UW.*, p. 61, pl. 82, f, i, g.

(315) ?

Y.B.C. 10.040, 10.042, 2205, 10.079.

A figure made in a double mould with the back flattened. A nude female reclines upon a couch. Her hair is elaborately dressed in a "*Melonenfrisur*" with a high erection over her head. Her features are almost obliterated, but she has disc ear-rings and a necklace. She supports herself on her left elbow and holds a bowl in her hand; her right arm is extended along her side. The line of the couch is visible below her. Cream clay. Ht. cm. 11.5, length cm. 13. Very poor work. No. 10.042 is exactly the same type. Cream clay. Ht. cm. 12, length cm. 13. No. 2205 is fragmentary and is terribly battered. Ht. cm. 8, length cm. 11.5. No. 10.079 is fragmentary and so blurred that details are scarcely discernible. Broken: top of head-dress and body from the hips. Present ht. cm. 10, present length cm. 7.5. 200 B.C.

(316) ?

Y.B.C. 10.157.

A nude woman lies upon a couch, supporting herself upon her left elbow whilst she holds a bowl in her hand; her right arm lies easily along her side. This is the usual attitude, but here the artist, in spite of his ineptitude, has attempted certain individual touches. In order to flex the right knee more comfortably the heel is supported on the left foot. The head is covered by a conical cap, and the last vestige of the elaborately dressed hair of the Greek prototype is found in the puffs over the ears below the cap. The face is elongated, with eyes like buttons and a thick nose. The thin body is grotesquely twisted in the endeavour to represent it frontally, and it is affixed quite inorganically to the legs in profile. The couch is depicted; it is a low day-bed with square legs, the left front one broken. Red clay baked cream. Ht. cm. 8.6, length cm. 9.5. The work appears to be Sassanian. A.D. 250.

Fig. 76.

(317) ?

B.M. 22.412, 91.783, 91.784, 91.788.

A nude female lying upon a couch. Her hair is dressed on top of her head and her lower limbs are covered by drapery. She supports herself on her left elbow and her right arm is stretched out along her side. 200 B.C.

Fig. 77.

(318) Nippur.

C.B.S. 9122.

A nude female lying on a couch. She has thick hair clustering round the nape of her neck and bound by a twisted fillet and drapery over her lower limbs. Cream clay. Ht. cm. 8, length cm. 13. 200 B.C.

(319) Nippur.

H.S.M. 2058, 2060, 2061.

A nude female reposes on a couch. She has wavy hair kept in place by a band round her head. There is a mantle over her lower limbs. Very poor work. Another example is headless and a third is of pink clay and quite tiny. 150 B.C.

(320) Babylonia.

Louvre.

A nude female lying upon a couch. She supports herself upon her elbow and holds a bowl in her left hand. Her right arm lies along her side. The couch is complete and

has a top which encloses the scene and makes it look as though she were reclining in a litter. Brownish clay. Ht. cm. 8, length cm. 11. 200 B.C.

Heuzey, *CFAT*. (1882), p. 46, No. 93; (ed. 1923), pp. 32-4; *FA.*, pl. iii, 4.

(321) ? B.M. 91.787, 91.785.

A female reclines upon a couch. Her hair hangs in loose waves round her face and is crowned by a wreath or fillet bound with ribbons. She wears a loose robe with a V-shaped opening at the neck, and has a necklace, bracelets, and soft shoes. She supports herself on her left arm and holds a bowl in that hand. Her right hand rests on her knee. A thick mattress serves as a couch, and no legs are shown. The work is fairly sharp, with much use of a tool to give definition to details. No. 91.785 is headless and is very poor work. 100 B.C.

Photo. Mansell No. 1641; Fig. 78.

(322) Kish. Ashmolean Museum, Kish 1924.238.

A woman lies upon a mattress, supporting herself upon her left elbow and holding a bowl in that hand; her right arm lies along her side. She wears a flowing robe and a wreath or thick fillet. Whitish-cream clay. 100 B.C.

(323) Babylon. ?

A female on a couch supports herself on her left elbow and stretches out her right arm along her side. Her hair hangs in loose locks on to her shoulders and is bound by a twisted fillet. She wears a loose robe and lies upon a thick mattress intended to imply a couch. She does not hold a bowl. This and other similar figures were found in the later buildings on the northern slopes of the "Amran" mound in Greco-Parthian clay and wooden sarcophagi. 150 B.C.

Koldewey, *TBB.*, p. 49; *WB.*, pp. 212 f., 277, fig. 228.

(324) Nippur. H.S.M. 2059.

A female reposes on a couch. She has a long garment and a mantle over her lower limbs. Her right arm is crooked by her side, and her left is bent and rests on a bolster. 150 B.C.

(325) ? Y.B.C. 2995.

A figurine made hollow in a double mould of a female lying on a couch. Her hair is in a thick mass over her forehead and behind her ears. She has disc ear-rings and a thin robe. She leans upon her left elbow and her right arm lies along her side. Her knees are supposed to be bent, and her legs are so foreshortened that she looks like a dwarf. The high couch has four stump-like legs. All details are blurred. Deep yellow clay with traces of black on eyes and hair. Ht. cm. 10, length cm. 7. 100 B.C.

Fig. 79.

(326) Nippur. H.S.M. 2054-6, 9000, 9121.

A woman lies on a couch which is not indicated. She props herself almost upright upon her left elbow and holds a bowl in her left hand. Her thick locks cluster round her neck and she wears a Phrygian cap and a transparent robe girt with a narrow belt; over

her lower limbs is a drapery. Her right hand is outstretched and rests on her knee. No. 2054 distinctly shows the drooping upper edge of her dress sagging down between the two brooches with which the garment was fastened on the shoulders. She also has small round ear-rings. Traces of white slip and of pink colour. On No. 9121 the traces of colour are even more pronounced: the pink clay was covered with a white slip and there are signs of red on the face and hand, of black on the hair, brows, lids, and eyes, and dark red on the cushion and necklace; there are very slight touches of white on the garment, and the cap and veil were covered with yellow ochre. Ht. cm. 13, length cm. 16. No. 9000 is a small, very poor example of red clay. This type approximates to that of Attys, perhaps to enhance its value as grave furniture owing to the promise of resurrection implied in the Attys legend. 200 B.C.

(327) Babylonia.

Louvre.

A woman lying on a couch is clad in a loose long-sleeved tunic and a high pointed cap with lapels like that worn by Attys or Cybele; a mantle is cast over her lower limbs. The couch is high and has four stump-like legs. Reddish-brown clay. Ht. cm. 8, length cm. 12. Several replicas. 200-100 B.C.

Heuzey, *CFAT*. (1882), pp. 44-6, No. 90; (ed. 1923), pp. 32-4; *FA.*, pl. iii, 2.

(328) ?

B.M. 117.943.

A lady lies upon a couch. She has a high pointed cap, a full tunic and soft shoes. She leans on her left elbow and holds a bowl. Her right arm rests on her knee, which is flexed. Cream clay. Broken: lower corner of couch. Poor work, much blurred. 100 B.C.

Fig. 80.

(329) Babylon.

?

A figure made in a single mould of a woman reclining on a couch. She wears a pointed cap with lapels, and a great mantle over a full tunic with long sleeves. Her left elbow rests on a cushion, and she holds a flower in that hand and a wreath in her right, which is stretched out along her side. All modelling has been lost, and the face is like a flat disc. A.D. 100.

Koldewey, *WB.*, p. 277, fig. 227.

(330) Nippur.

H.S.M. 2076.

A figure made in a single mould with the back smoothed flat and representing a woman to the waist only. She wears a high pointed cap with lapels and a full tunic. There are nail holes in the shoulders to fasten the relief to the wall. Fair work. Cream clay. Ht. about cm. 6. 150 B.C.

(331) Babylon.

VA. 7926.

A lady peers forth from a box-like litter or carriage. There is no differentiation between the horse's body and the litter, and the creature's legs are simply stumps, but they are all broken. Only the lady's head and shoulders are visible looking out from the window. Very poor work. Coarse red clay with black particles. Ht. cm. 12, width cm. 10. Found in Epatutilla, the temple of Ninurta. 400 B.C.

Koldewey, *TBB.*, p. 33, fig. 51; *WB.*, p. 229, fig. 151; Reuther, *ISB.*, p. 32, fig. 43.

(332) Nippur.

C.B.S. 9455.

A lady looking forth from a litter or carriage. Broken below the hood. She has thick brows in relief uniting over her nose, and her mouth is a semicircular gash. Dull red clay. Present ht. cm. 8, width cm. 6. 400 B.C.

Exped. Photo. 434.

(333) ?

Y.B.C. 10.056.

A group made hollow in a double mould, the back not worked out. A lady rides sideways upon a horse which is merely blocked out. The lady has a veil over her high head-dress and the back of her head and shoulders, a full undergarment and a mantle draped over her left shoulder. Her right arm is folded across her chest. Cream clay. Ht. cm. 16. Crude work of the Parthian period. 100 B.C.

(334) Susa.

Coll. de Morgan, No. 295 *b*.

A lady, wearing a full undergarment and a mantle, rides upon a horse. Traces of colour. Parthian period, but with some recollection of Greek drapery. 100 B.C.

Pézarid et Pottier, *ASuS.*, p. 135.

(335) ?

Y.B.C. 2992.

A lady rides a horse. The group is made in a double mould, seemingly quite solid. The horse, turned to right, is roughly blocked out with stumps for legs and strips of clay to suggest the harness decorated with big bosses. The lady sits astride, but her head and torso are absolutely frontal, so that she has a very constricted air. She balances herself by resting her hands one on each side of her on the horse's back. She wears a veil covering her head and shoulders, and a girdled tunic ending in baggy trousers depicted by numerous diagonal folds. The figure is sketchily worked at the back also, so that the lady's attitude can be clearly seen. Cream clay. Very poor work. Broken: the horse's right hind leg. Ht. cm. 8.8, greatest length cm. 8. A.D. 100.

Figs. 81, 82.

(336) Nippur.

H.S.M. 2137.

A lady rides sideways upon a horse. She rests her hands, one on each side of her, on the horse's back. Pink clay with traces of white slip. Poor work. It is precisely the same type as the preceding number, which may also have come from Nippur. A.D. 100.

Fig. 83.

(337) ?

B.M. 113.178.

A lady rides a spirited horse. She sits sideways with her body turned to the front, and wears a long garment girt at the waist and a veil covering her head and shoulders. Her left hand rests on the horse's neck, her right on his back. A.D. 100.

(338) Persia.

Kaiser Friedrich Museum, Sammlung Sarre.

A group of a lady on horseback. She sits sideways and wears a long full garment. This group, and those of mounted archers which are its counterparts, were probably made in Syrian workshops. A.D. 300.

Sarre, *KAP.*, p. 25.

(339) ?

Y.B.C. 10.039.

An amorphous group made in a double mould with the back smoothed flat. To the left is a female figure seated frontally. She seems to have a high head-dress and a long garment. Her arms are bent, her hands, perhaps clasped, rest on a level with her waist. To right is the body of an animal—or Triton (?). Pink clay with traces of white slip and of dark purplish-red colour. Ht. of female figure cm. 10.5, length of the whole group cm. 14.5. 250 B.C.

(340) Nippur.

C.B.S. 9449.

A group of two figures side by side. Both have mantles over their heads and wrapped around their bodies over a long thin undergarment. The one on the right puts her arm round her companion's shoulders, and she steps forward and draws aside the upper fold of her mantle with her right hand. Broken diagonally at the feet. Present ht. cm. 13.5. 300 B.C.

BE., ix, p. 90, pl. xiv, fig. 31.

(341) Warka.

VA. 6191.

A group of two figures in high relief, both headless. They are nude, but with drapery wrapped around their lower limbs, and both stand with their right hand resting on the hip, the left arm hanging by the side. Whitish clay. Present ht. cm. 7.2, width cm. 5.6. 200 B.C.

Jordan, *UW.*, p. 61, pl. 81, *a*.

(342) ?

N.B.C.

A rectangular relief showing two female figures standing frontally in identical attitudes; both arms are lowered and apparently the fingers of the left hand are grasped by the right. The hair is combed forward in a thick fringe, the faces are uncouthly rendered with thick ridges for lids, the mouth is a line; tiny round dabs are breasts. Each wears a long-sleeved garment with a bell skirt reaching to the ankles; both skirts and sleeves are marked by striations. The planes are so unevenly treated that only the faces and the bottoms of the skirts are in the highest plane. They stand upon a projecting base. Dark purplish-red clay. Ht. cm. 10.5, width cm. 6. Very crude Parthian work. A.D. 200.

(343) Ur.

U. 8292.

In the earliest of the three superimposed cemeteries lying inside the *temenos* wall two human heads, about one-third life size and modelled in mud, were discovered. The modelling is inept, a gash serves for a mouth, but the nose with its broad bridge has a certain saliency, and there is an attempt to reproduce the recessed eye-sockets and the projecting brows. Traces of paint in the eyes of one head prove that originally colour helped out the deficiencies of modelling. The excavator has an interesting theory as to the purpose of these heads. He writes: "There can be no doubt as to the early date of the clay heads; they belong to the earliest series of graves, and the fact that they were broken tends to show that they stood above the graves rather than that they were deposited in them with the other offerings." 3500 B.C.

Woolley, *AJ.*, viii (1928), p. 8.

(344) Ur, al-'Ubaid.

TO. 405, 407; B.M.; C.B.S.

Loose in the soil at the prehistoric settlement were the head and shoulders of a human figurine, exceedingly primitive in style. The profile is more like that of a bird or sheep, for the nose and mouth protrude like a snout, and at the back of the head is a peak painted black to indicate the hair gathered into a knot. The long slanting eyes are made with applied strips of clay, the nostrils are represented by tiny holes. The very long neck is entirely covered by a black band intended for a wide necklet, and the bands of colour over the shoulders may be part of the drapery. The small, well-marked breasts show that the being is female. Present ht. cm. 4.3. Colour was freely applied in the prehistoric period to help out the very rudimentary modelling. The only other figurines I can cite which have the "hair" in a peak at the back are the one from Ashur (No. 69) and another from Kish (No. 21); here the addition of colour explains the meaning of the protuberance. With this head, although not actually belonging to it, was part from the waist down of what must have been a similar figurine. It tapers abruptly towards the base and there is not much modelling, although the hips are very full. On the greenish clay details are painted in black, for strings or a girdle encircle the waist, and all down the front is a chain pattern, perhaps to imply that the garment was laced together in front. It has been suggested that this was part of the figure of a man wearing knickerbockers tied round the waist and at the knee. But apart from the inherent improbability of such an article of apparel being illustrated at such an early period, the fact that the figurine originally terminated at the present lower edge, and the likeness in contour of this fragment to other primitive female figurines, incline one to the belief that a woman and not a man was intended. Present ht. cm. 5.5. Fourth millennium.

Woolley, *Ur. Ex.*, i, pp. 153, 211, pl. xlviii; Hall, *Brit. Mus. Quarterly*, iv, 2 (1929), p. 38, pl. xx.

(345) Tello.

Louvre, No. 181.

"Small broken heads of a very archaic type. The first, unbearded and probably feminine, reproduces exactly the layer-wig and features of the copper figurines anterior to Ur-Nina. Greyish-green clay. Ht. cm. 4." 3000 B.C.

Heuzey, *CAC.*, p. 336; *DC.*, p. 250.

(346) Ashur.

VA. 5873.

A tiny head with the hair turned up at the back in a *krobylos* and bound by a wide band. Over the ears it is twisted into coils which stick out in a peak on each side of the face. She has a very pointed nose, dabs for eyes, no mouth, but a long neck encircled by row after row of tight necklets. Cream clay. Very fine work. 2800 B.C.

Figs. 84, 85.

(347) Bismayah.

University of Chicago Museum.

A very archaic female head broken off a figurine in relief, not made in a mould, but by stamping the lump of clay with a stamp upon which the design was cut in incuse. The hair surrounds the face in a solid mass like a thick roll. The eyes are immense pellets, the nose is a triangular wedge which divides at the root to make the brows. The thick ridges for the lips extend only to the width of the nostrils. This must be one of the earliest stamped reliefs, and the only other work which it resembles is the relief of a god slaying a lion found at Kish (No. 677). 2750 B.C.

Fig. 86.

(348) Bismayah.

University of Chicago Museum.

The head of a woman with eyes in heavily outlined almond lids, a somewhat triangular nose and well-formed mouth. Her hair lies in a heavy mass on her shoulders, and is marked by grooved lines like a layer-wig. If the provenance were not known with absolute certitude one would judge this head to be quite late; but as the city was destroyed comparatively early the age of the objects found there is strictly limited. 2300 B.C.

Fig. 87.

(349) Ashur.

VA. 4974.

A small female head with thick hair rendered by grooved lines; it covers the ears and is pressed up on the crown by a broad band tied tightly round the head. She has very thick brows and lids in relief which make narrow almond slits. Her cheek-bones are very wide and her chin small and pointed. She wears a necklace. Cream clay. The face recalls sculpture from the Congo. 1800 B.C.

Andrae, *AIT.*, pl. 57, *ad*; Fig. 88.

(350) Ashur.

VA. 579.

A finely worked little female head with almond eyes in thick lids, a nose with depressed bridge and *retroussé* tip, sharp cheek-bones, small chin and big ears; the line of the cranium sweeps back in a low curve. Her hair is in narrow horizontal waves over her forehead, and is rendered by hatched lines at the back. Broken at the neck. Present ht. cm. 5, width cm. 4.8. The face is almost Egyptian in type. 1400 B.C.

(351) Ashur.

VA. 7144.

A small female head covered with a pointed cap or erection of the hair. The face is markedly prognathous, with small round knobs for eyes, wide cheek-bones, small round chin and rather thick nose. The lobes of the ears are pierced for rings. Polished cream clay. The face resembles certain types seen in Hittite sculpture. 1200 B.C.

Andrae, *AIT.*, pl. 57, *u*; Fig. 89.

(352) Ashur.

VA. 4979.

A female head surrounded by a very large shell-shaped diadem adorned above by three flat discs, and round the head by an applied band marked by vertical grooves, giving it an undulated effect. The lower part of this band or ribbon is broken, but another little bit on the neck suggests that it hung down on to the shoulders and was twisted round the neck. The ears stick out, the brows are strongly marked above almond eyes, the forehead is high and rounded, the chin small. Red clay. If this head is not foreign it must have been made under foreign influence. 1200 B.C.

Andrae, *AIT.*, pl. 57, *ac*; Fig. 90.

(353) Ashur.

VA. 8074.

A small female head with very broad flat cheeks, almond eyes, and a small mouth. The head seems covered by a tightly fitting cap like a Dutch peasant. Pale red clay. Below the head is a tapering cone like the stopper of a bottle, as if it were made to be inserted into a body. 700 B.C.

Andrae, *AIT.*, pl. 57, *b*; Fig. 91.

(354) Kish.

P. 46-8; Louvre, Salle de Sarzec.

"A little female head, skilfully modelled layer by layer, with a pretty square coiffure. Friable clay with traces of red on the hair. Present ht. cm. 4.1, width cm. 3.2." Another head is of extremely fine cream clay. The hair is waved round the forehead in scalloped undulations, but the back of the head seems covered by a veil. The face is pretty, with almond eyes. Present ht. cm. 3.3, width cm. 3.2. A third head shows the veil transformed into a high pointed cap. Grey clay with a greenish varnish on the vitrified part. Present ht. cm. 6.4, width cm. 3.5. 700 B.C.

De Genouillac, *PRAK.*, ii, p. 19, pls. vi, 2, x, 3, 5.

(355) ?

VA. 3196.

A large female head moulded concave in a single mould. The hair is parted in the middle, drawn back in loose strands and crowned by a diadem ornamented with six rosettes. There is a hole in the diadem so that the piece could be hung up. The face is a long oval and is Greek in type. Pale red clay. Ht. cm. 11, width cm. 5.5. 250 B.C.

(356) Nippur.

C.B.S. 1972.

A head with well-made features and loose locks of hair crowned by a wreath of vine leaves. Red clay. It was found in rooms of the last reconstruction on Temple Hill. 250 B.C.

Peters, *Nippur*, ii, pl. to p. 128; *Records of the Past*, ii (1903), p. 40, fig. 3; Fig. 92.

(357) ?

Y.B.C.

A small Hellenistic head. The hair is gathered into a knot behind and there is a veil over the head like a Tanagra figurine. Traces of chestnut paint on the hair. 250 B.C.

Nies, *Babyl. Inscr.*, ii, pl. lxxi, g.

(358) ?

Y.B.C. 10.104.

A large female head crowned by a diadem in the shape of an obtuse triangle. She has an oval face which must once have been pleasing, but now the features are so battered that the effect is mediocre. Probably details were supplied in colour, for there is little saliency in the modelling. She has large ear-rings. Present ht. cm. 15.7, width cm. 11. 250 B.C.

Fig. 93.

(359) ?

Y.B.C. 10.024.

A female head in the round, finished off at the neck. The hair is waved round the forehead, gathered back and turned up behind. She has rather pointed features, a high *stephané* and ear-rings. The head has a very slight inclination to right. Cream clay. Ht. cm. 9. 200 B.C.

(360) Ashur.

VA. 4966.

A head with long hair parted and waved back, and finely modelled, but rather heavy features. The background makes a peak above the head like a pointed cap. The head is quite Etruscan in feeling, and resembles that of a Lhasa. 150 B.C.

Fig. 94.

(361) Ur.

U. 3077.

A head with a high diadem decorated at the side with herringbone pattern. The hair is rendered by vertical ridges; the face is flat with features in very low relief. Broken at the neck. Poor work. A.D. 100.

(362) Susa.

Coll. de Morgan, No. 304.

"A sort of terra-cotta button bearing a female bust in relief." She wears a *polos*, and seems to have thick hair waved over her head, but with one long lock falling forward on each side. Perhaps the *polos* and the side-locks are intended to identify her as a goddess. Much blurred. Found on the *Tell-de-la-Citadelle*. 100 B.C.

DP., i, p. 122, fig. 262; Pézard et Pottier, *ASuS.*, p. 138.

(363) Babylonia.

Louvre.

A hollow cone on the top of which a little female figure is perched. Grey clay. Ht. cm. 12. It is moulded in two halves. According to Delaporte these cones were regularly fastened to the walls of the funereal chambers at Babylon. 150 B.C.

Heuzey, *CFAT*. (1882), pp. 51 f., No. 152; (ed. 1923), pp. 38 f.; *FA.*, pl. iii, 5.

(364) Nippur.

H.S.M. 2107, 2120.

A female seated on top of a bell or cone. Her right leg is somewhat raised with the foot turned in, and her right hand rests on her knee. With her left hand she draws aside her veil. She has a diadem and ear-rings. 100 B.C.

(365) ?

B.M. 91.797, 91.798.

A hollow cone with a female seated cross-legged on top. Her hair clusters thickly round her neck. She holds a bowl in her hand resting on her knee, whilst her right is extended along her leg like an Indian idol. Cream clay. Several examples. 100 B.C.

(366) Nippur.

H.S.M. 2096, 2104-6, 2108, 2110.

A female seated cross-legged on top of a cone. Her hair is waved back and she has a triangular diadem or head-dress and disc ear-rings. Her hands are clasped. Pale red clay. Numerous examples. 100 B.C.

(367) Babylon.

?

A hollow cone or bell on the top of which sits a female figure with dangling legs who holds a long object. She wears a pointed cap and a short tunic. Several replicas. 100 B.C.

Koldewey, *WB.*, p. 251, fig. 175.

(368) Babylonia.

Louvre.

A large figure, made hollow, of a little girl seated with her right foot touching the ground, and her left leg bent at the knee and sticking out at an angle. On her head is a high three-cornered head-dress. She holds a bird against her left side, but her right arm is broken. Fragmentary. Deep cream clay. Ht. cm. 12. 100 B.C.

Heuzey, *DC.*, p. 256.

(369) Babylonia.

Louvre.

A hollow cone on top of which sits a child: his right leg hangs straight down, his left knee is bent. He wears a three-cornered cap and holds some object like an egg in his

hand. Deep cream clay. Ht. cm. 9. There are three examples identical with this one, and several others of a child in various attitudes, some holding a bunch of grapes, or a fruit like No. 127 from Babylonia presented by M. Guillaume Rey. Heuzey interprets the three-cornered hat as a degenerate reproduction of a Phrygian cap combined with the two large leaves of an ivy wreath. In some cases the cones have a stone inside and are really rattles, so that they are sometimes looked upon as toys; but the original significance of the motive was a sepulchral amulet. 100 B.C.

Heuzey, *CFAT*. (1882), pp. 48-51, Nos. 125-33; (ed. 1923), pp. 36 f.; *FA.*, pl. iii, 6.

(370) Babylon.

VA.

A fat child sits on top of a high cone. He wears a three-cornered cap and sits with his right leg drawn up and his left hanging down over the side of the cone. He holds some object. Three examples were found near the gate of the quay walls of Nabonidus: one has a slip and traces of colour. 100 B.C.

Koldewey, *MDOG.*, Nr. 44, p. 24.

(371) Nippur.

H.S.M. 2095, 2097-2100.

A figure made in a double mould of a child seated cross-legged on top of a cone or bell which is moulded like the petals of a flower. He raises his arms above his head with his hands clasped (to make a handle?). The other replicas are of poorer workmanship: all are of cream clay. 100 B.C.

(372) Nippur.

H.S.M. 2043-6, 2090.

A figurine cast hollow in a double mould. A child, seated upon a rocky base with his left leg tucked under him, wears a three-cornered cap and holds up against his left shoulder with both hands some indistinct object. No. 2090 shows him with his hands pressed against his chest. Broken at the waist. 100 B.C.

(373) Nippur.

I.O.M.; C.B.S. 1930, 15.458.

A cast of a figurine of a child seated upon a rock with his left leg tucked under him and his right hanging down. He has a three-cornered cap and a mantle over his back and fastened round his neck. Both arms are broken. Against his side presses a cock. Poor work. No. 15.458 is a coarser example of the same subject. Ht. cm. 9.5, width cm. 7. 100 B.C.

Hilprecht, *Expl.*, p. 331.

(374) ?

B.M. 91.886.

A roughly made figure of a seated child who has a large head with sketchily indicated features and hair surmounted by a cone-like cap pierced by a hole from side to side. He presses an enormous pine cone against his shoulder with his left hand. His right arm and his legs are broken. Red clay. Present ht. about cm. 15. 100 B.C.

(375) Borsippa.

B.M. 91.837, 92.216.

The torso from neck to thighs of a child. He wore a cord round his neck, but the surface is badly rubbed and one cannot be sure if an ornament were attached. The clay, of a greenish tint, is coarse and sandy. The figure when whole must have been similar to B.M. 92.216, which is of unknown provenance, and represents a naked child, about

two years old, seated on a low base, rounded in front and straight at the back. The back is superficially modelled and there is a large vent-hole in the middle. A cord passes over the child's right shoulder and under his left arm, and to it is attached a round amulet. He sits at ease, and stretches out both hands with upturned palms; presumably he once held a bird in one hand and some object in the other. The figure was made in a double mould, and the line where the two halves joined is quite visible. Coarse-grained sandy clay of a dull buff colour. Ht. cm. 37. Similar statues of children with bird and amulet have been found in Cyprus, Greece, and Etruria. Svoronos, in a series of articles in the *Ἀρχαιολογικὴ Ἐφημερίς*, sought to prove that they represented the children of Asklepios, and were thankofferings for restoration to health; others considered them genre, votive, or sepulchral figures. But in Greece at least they were not found in cemeteries, although gravestones of children bear the same subjects. In Mesopotamia they may have been votive offerings to some god or goddess for the birth of sons. In that region the bird borne in the hand had a deeper meaning than the mere wish to portray a domestic pet, for birds were carried by the clay foundation figures buried below the temple of Shushinak at Susa (No. 953). Statues of this type belong to the Seleucid period and are derived from models current in Greek art. 250 B.C.

A. W. Lawrence, *ABSA.*, xxvii (1925-6), pp. 115-23, fig. 2.

(376) Nippur.

C.B.S. 9453.

A nude child reclines upon the back of a large bird, a swan or goose. The child's head and both hands are broken. Greyish clay with a mauve tinge covered by a white slip with traces of red and green colour. Ht. cm. 8.2. It has the shape of a rattle, and the subject has been interpreted as Etana on the eagle's back; but the bird has no resemblance to an eagle, and the human body with its soft curves is that of a child, not a mature man. It has all the sentiment of a genre group, but probably was part of a grave furniture. Poor work. 150 B.C.

BE., ix, pl. xv, 32; Hilprecht, *Expl.*, p. 331.

(377) Nippur.

H.S.M. 2047.

A figurine made in a double mould. A child leans against a high pilaster to left, on which is an urn lying on its side, so that the water pours forth. The child has long curly hair and is nude, but has a thick wreath round his head. He rests his head on his hands, which hold the urn. 100 B.C.

GODDESSES

(378) ?

N.B.C. 4444.

A relief in the shape of an obtuse triangle which thickens at the base so that the piece could stand firmly. A goddess is seated frontally on a throne, the side supports of which are composed of two small lions. The goddess has a four-horned tiara and several necklaces, one having a series of lentoid-shaped drops which look like a beard hanging from her chin, because she has no neck. On each side very thick straight side-locks fall forward over her shoulders; her immense nose is like a blunted triangle. Her right hand is on a level with her waist, and she holds an object, perhaps a vase, since she seems to grasp the top of it with her left hand stretched across her chest. Ht. cm. 9.5, greatest width cm. 4. It is possible that this piece was copied from or inspired by a work of

sculpture, some cult statue in a temple; but as the artist was ignorant of all the rules of foreshortening he was totally incapable of conveying an idea of depth, and all he could do was to lay stress upon what struck him as the most important elements in the composition, the faces of the goddess and the lions. Perhaps this divinity seated on her lion-throne has some intimate relation with the deity holding the two tiny human beings and the little lions (Nos. 440-4). 2500 B.C.

Fig. 95.

(379) Ur.

U. 1370; C.B.S.; B.M.

A tongue relief of a goddess wearing a four-horned tiara and a flounced dress gathered round the neck. Her hair is turned up in two great curls on her shoulders, and she has a necklace of two rows of beads. Her fingers touch and form an arch just below her necklace. Broken at the knees. Red clay. Her features are dainty and her attitude is graceful, for she is drawn frontally with perfect ease. Another example shows that she has a thick spiral lock hanging down on each side, and above either shoulder is a rosette, but there are none in the field. Greenish-yellow clay. 2350 B.C.

Woolley, *AJ.*, v (1925), pl. viii, 1, fig. 11.

(380) Ur.

C.B.S.

A tongue relief of a goddess wearing a long robe and a four-horned tiara. She has a big nose, fat cheeks, and side-locks coiling into immense curls on her shoulders; they are strangely depicted like sprays of coral with branches symmetrically arranged on each side, evidently intended for a braided tress. Her fingers touch and make an arch below her necklace. Deep cream clay. 2200 B.C.

(381) Ur.

U. 915, 1014, 2904; C.B.S.

A small "chair relief" represents a seated goddess. She has a very large four-horned tiara, round eyes like dabs of clay and projecting ears. She wears a flounced skirt, but the upper part of her body seems to be bare. Her hands are clasped. In the field three large rosettes are stamped along the left side and three more above her head. The right side of the relief is blurred and chipped. The frontal position is rendered fairly successfully, and so is the horned tiara; the piece cannot therefore be very early, although the features are still rendered according to the archaic convention. In U. 2904 a crescent appears above her head in addition to the rosettes. U. 915 is a badly damaged example. The style is more evolved, the goddess's figure is charmingly drawn; she has waved locks of hair round her forehead, just visible below her tiara. The high-backed throne with its little legs is well preserved. 2350-2300 B.C.

Woolley, *AJ.*, iii (1923), p. 333, fig. 6.

(382) Ur.

U. 7064; C.B.S. 16.269.

A mould used to produce a tongue relief of a goddess seated on a wide plain seat. She has a tiara and a flounced dress gathered at the neck, and her hair is dressed in long "pearl-locks" hanging over her shoulders. Her hands are clasped in her lap. Broken: top of the background. Deep cream clay. The pose is stiffly formal, but the face and details are rendered with the ease of long practice. 2300 B.C.

(383) Tello.

AO. 6641.

A "chair relief" of a goddess seated on a throne with a high rounded back. She wears a low fluted *polos* and a flounced robe gathered round her neck. She has a pretty oval face, her hair clusters round her neck, her feet are bare and her hands are clasped in her lap. Ht. cm. 11. Found on Tell B in front of the construction of the period of Gudea or a little later. The whole effect of the figure is charming, but the proportions are somewhat stunted, and recall seated figures of Gudea. As the finest works found at Tello were of the age of that ruler, this piece, which is rather later in style, may be dated about 2500 B.C.

Cros, *NFT.*, p. 301, fig. 16; Figs. 96, 97.

(384) Susa.

?

The lower part of a "chair relief"; a goddess sits frontally with her feet upon a stool. She wears a flounced dress. The little feet are delicately modelled. Broken: all the upper part. 2350 B.C.

DP., i, pl. vii, 17.

(385) Babylon.

VA. 7536.

The lower part of a figurine seated upon a square stool. She has a flounced dress and bare feet. Broken: all the upper part. Greyish-cream clay. Present ht. cm. 5.5. 2200 B.C.

(386) Kish.

P. 45; Louvre, Salle de Sarzec.

A rectangular relief of a goddess seated upon a throne with a high square back, solid sides, and a stepped base. Her hair is in a thick mass round her neck and a straight side-lock hangs down in front on each side. She wears a square *polos* tiara with one pair of horns only, and a flounced dress. She seems to touch her breast with her right hand, and with her left she holds on her lap a long object which may be an infant. At each top corner of the high-backed throne is a rosette, and others are faintly traced in the field on each side. Deep cream clay in very good condition. Ht. cm. 13.4, width cm. 9.3. The work is good, but the whole character of the subject is archaic; the crude features, the stiff pose, the severe and ponderous shape of the throne all testify to the artist's lack of technical facility. Perhaps it reproduces an early cult statue. 2500 B.C.

De Genouillac, *PRAK.*, ii, p. 19, pl. xiv, 6; Fig. 98.

(387) ?

Y.B.C. 2994.

A rectangular relief thickened at the base where it is hollowed out to make it stand. The ground of the relief forms the high back of the throne on which a goddess sits. Her hair is turned up in a chignon, and she has straight side-locks; she wears a cylindrical tiara with a single pair of horns, and a flounced robe arranged diagonally and lapping over her bent left arm. In her left hand she holds some object diagonally against her chest. Her bare right arm and hand rest on her knee. A footstool supports her feet. Pale red clay. Total ht. cm. 12.5, width cm. 4.5; ht. of figure only cm. 10.3. There is a mould to make a relief of this type, and another very large mould with the same subject. 2400 B.C.

Fig. 99.

(388) Ur, Diqqiqeh.

U. 1375; B.M. 116.808; C.B.S.

An oval relief representing a goddess seated upon a curved stool and turned to right, but with the upper part of her body turned to the spectator. Her long hair is parted and curls up into great volutes on her shoulders. She has a four-horned tiara and a flounced dress gathered at the neck. Her right hand is clenched and pressed against her waist, her left hand is stretched out and held some object. Broken at the feet. Pale red clay baked cream. The treatment of the subject is that of the period when perfect naturalness was mingled with reverence in portraying the gods. There is no stiffness in the attitude, but a trace of archaism can be seen in the faulty transition of the three-quarter to the profile aspect. There is a second example of green clay. 2450 B.C.

Woolley, *AJ.*, v (1925), p. 19, pl. viii, 2, fig. 12.

(389) Nippur.

C.B.S. 12.169.

A "chair relief" of a seated goddess (headless) wearing a flounced robe and bracelets; she sits with clasped hands. Cream clay. Present ht. cm. 6.5. 2300 B.C.

(390) Ur.

U. 2515, C.B.S.; U. 1204, B.M.

A "chair relief" showing a draped figure seated upon a square stool turned to left. A narrow band keeps her hair in place, and at the back her locks are turned up in a *krobylos*. She wears a diagonally draped flounced robe, the surplus stuff hanging over her left arm, bent on a level with her waist with the hand clenched. Her right hand is extended in greeting. She has no distinctive mark of a deity, for she does not wear a tiara, but her attitude and gesture are both proper to a goddess and so is the way her hair is dressed. Fine work. Cream clay. U. 1204 is the right half of a replica of this scene. 2350 B.C.

Woolley, *AJ.*, v (1925), pl. viii, 2, fig. 4.

(391) Ashur.

Assur 22372.

A fragment of the flocked garment of a figure. Although depicting an early type of garment the work cannot be extremely primitive, for the treatment is conventional, and the sharp precision of the drawing argues great technical surety. 2700 B.C.

Andrae, *AIT.*, p. 61, fig. 48.

(392) ?

I.O.M. 2164.

A female figure made in a single mould with the background cut away to the outline of the figure. She wears a tiara and has one long side-lock curling at the end hanging over each shoulder. Her features are rather pointed, the eyelids rendered by sharp ridges, disproportionately large. Her breasts are small round projections, and the triangle is marked. Her arms are like thin sticks and her hands are clasped. Cream clay. Ht. cm. 12.5. 2200 B.C.

(393) ?

Y.B.C.

A mould for making an obtusely triangular relief of a goddess standing frontally upon a rounded base. She has a low tiara with a single pair of horns, hair turned up in a chignon and pleasing features. The eye sockets are shallow depressions which must have been filled with paste to enhance the vivacity of the glance. She wears a dress which

falls into little folds between her breasts, but the lower part is severely plain and gives an almost cylindrical effect to the figure; it is edged at the bottom by a border in relief. Her feet are bare, and her left hand is folded over her right. She has two bracelets on each wrist and a thick torque-like necklace. The proportions are somewhat stunted, but the work is good and has all the sharp definition of bronze technique. Perhaps the figures cast from this mould were enamelled. A cast from the mould shows that the figure recalls the bronze statue of Queen Napir-Asou found in the temple of Shushinak at Susa (*DP.*, viii, pp. 245-56, pls. xv, xvi), but it must be somewhat later. 1400 B.C.

Fig. 100.

(394) Kish.

P. 19, 21, 22; Louvre, Salle de Sarzec.

The upper half of a rectangular relief showing a goddess wearing a flounced dress arranged diagonally, and a tiara with only one pair of horns now visible. Her hands are clasped. In the field to left is a rosette. Broken at the waist. Red clay. Present ht. cm. 8.4. There are three other fragments which depict the lower half of this subject, the goddess seated with her feet on a high stool. The traces of stumps preserved in P. 22 prove that they were all originally "chair reliefs". 2000 B.C.

De Genouillac, *PRAK.*, i, p. 46, No. 23, pl. v, 2; ii, p. 17, pls. v, 3; vi, 3.

(395) Ur.

U. 688; B.M.

The upper half of a relief stamped with the figure of a goddess with a lofty horned tiara and two long locks of hair which follow the lines of her shoulders and curl into spirals at the ends. She has dabs for eyes, a large nose, and two dabs for breasts placed very high up on a level with her shoulders. She has a necklace of two strings of beads and bracelets on her wrists. Her hands are clasped. Broken at the waist. Red clay baked cream. The work is now blurred, but even when made it was hastily executed, and the drawing lacked precision. 2300 B.C.

Woolley, *AJ.*, iii (1923), p. 333, fig. 6.

(396) Ur.

?

An oval relief of a goddess who must be imagined as seated, although there is no indication of the fact. She has a four-horned knobbed tiara, and a flounced robe arranged diagonally, and also a necklace and bracelets. Her hair touches her shoulders and curls up at the ends in a thick mass. Her eyes are almond-shaped, her features well-formed. On her knee is seated an enormous child, apparently nude, who turns towards the spectator. The goddess holds his body with her right hand and gathers up his knees with her left. She seems to lean forward, but unless she were seated she could not support the child in that position. Broken at the knees. Cream clay. The work is good, but the head is disproportionately big, which gives a top-heavy effect to the figure and recalls certain elements of the art of Hammurabi's time. 2100 B.C.

(397) ?

Y.B.C. 10.016.

A rectangular relief showing a goddess seated upon a square stool facing to right and suckling a child who is clad in a long straight garment from beneath which his little bare feet hang down. The goddess's hair seems to be in a short fringe all round her head, and above it she wears a four-horned tiara. She has a long straight robe adorned with two.

rows of fringe at the bottom; she also wears a wide necklace and several bracelets. She puts her left arm under the child, and with her right she steadies his head. The stool on which she sits appears to have a wicker seat; the leg widens out toward the foot and is braced almost at the bottom by a single rung. Cream clay. Broken: right and left lower corners of background. Ht. cm. 9, width cm. 5.2. The work is careful, but not very sharp. The silhouette is that found in Assyrian art, for the head and lower limbs are severely in profile and only one foot is visible (*cf.* Möbius, *Athen. Mitt.* xli (1916), p. 147). The torso, indeed, is drawn frontally, but this lack of organic unity is concealed by the child's body held in front of her. Her dress and the stool on which she sits are also Assyrian in character. 1000 B.C.

Clay, *AA.*, v (1917, 1), p. 77, fig. 3, No. 3; Fig. 101.

(398) Kish.

P. 38; Louvre, Salle de Sarzec.

A horseshoe-shaped relief showing a woman standing frontally; both her arms are detached from the body and bent up sharply from the elbow with the palm turned outward. She has a straight side-lock falling on to her chest on either side, and wears a garment, the upper part apparently transparent, the lower fastened round the waist by a girdle and finished off half-way between the knees and ankles by a fringed border. A great mantle hangs down behind her back almost to her feet, and it also is bordered with a fringe. Yellow clay. Ht. cm. 9.3, width cm. 5.3. Although she has no tiara this figure must be a goddess, for her attitude is precisely that of the crowned deity on another relief (No. 458) and on the model couches (Nos. 1086-8), and she has the side-locks which are only applicable to a divinity. De Genouillac compares her to "the goddess with the cord" of the cylinder seals, that is, with Ishtar throwing off her garments before her descent into the Under-World. But here the goddess is in no way occupied with her clothes; she is much more intent upon manifesting herself to her worshippers, an impression which is strengthened by the peculiar shape of the relief with its raised border which resembles the door of a shrine and frames the divine apparition. The whole style appears late, but the excavator claims that the entire group of objects from Kish belong to a distinctly defined period between 2300 and 2000 B.C. Therefore the work must be dated about 2000 B.C.

De Genouillac, *PRAK.*, ii, p. 18, pl. vii, 7.

(399) Abu Hatab.

VA. 6711.

The upper part of an oval relief representing a nude goddess standing frontally. On her head is a four-horned knobbed tiara, and she has big spiral side-locks which curl round on each shoulder. Her arms are detached from her body and bent up at the elbows. The right one is broken, but in her left hand she holds a short curved implement ending in a lion's head. Broken: above the knees and right forearm. Pale red clay. Present ht. cm. 6, width cm. 4.5. Good work, but much rubbed. 2400 B.C.

MDOG., Nr. 17 (1903), p. 18.

(400) Nippur.

C.B.S. 3508, 7056.

The upper half of a rectangular relief. Ishtar is presented frontally in very archaic aspect. Her thick brows are plastically rendered and her nose is a triangular wedge, but her eyes are simple lines incised in the clay. As her mouth is very small and is now almost obliterated, it gives her a morose air. Her tiara has a wide rim and a narrow

conical top; from half way up embryonic horns seem to sprout out. Two immense horns spring forth below the rim, one on each side, and curve upward. The rounded excrescence on each side of her face is probably a coil of hair, but may be a big ear-ring. She wears a necklet with pendants and a flounced dress crossed over the chest. Her arms are bent at the elbows and extended laterally, and in each hand she holds a mighty spear. Broken below the waist. Cream clay. Present ht. cm. 4·8, width cm. 4·5. The uncouth style proves how early this piece must be. A brave attempt is made to delineate the face frontally, and the heavy brows recall Sumerian heads with inlaid brows; the arms are like sticks. The task of drawing the tiara as seen from the front was beyond the artist's limited powers. The garment must have been wound round layer by layer, round the legs and waist, across the back and over the left shoulder and chest, under the right arm and over the right shoulder whence it hung down in front in a square end. This cumbersome arrangement must have been abandoned very soon in favour of the fashion which left the right arm free. No. 7056 is the lower half of a slightly less archaic version of the subject. The goddess is clad in a long garment and has side-locks curling up at the ends. Her feet rest upon a stool, and in each hand, kept well away from the body, she holds a great spear, only the shaft of which is preserved. At her feet are two birds, one on each side, turned toward the goddess and decorated with hatched lines. Broken: head and upper part of the background. Cream clay. Present ht. cm. 8, width cm. 6. The treatment is very archaic, but there is a slight advance on the preceding work. An attempt is made to reproduce the curves of the body, the arms are rounded and the side-locks must have softened the severity of the face. It is a "chair relief", and the earlier piece must also have been one. 2700-2600 B.C.

Exped. Photo. 488; Figs. 102, 103.

(401) Purchased in Baghdad.

Ashmolean Museum, 1924.670.

A "chair relief" of Ishtar enthroned and holding a great spear in each hand. She has side-locks and wears a high tiara and a flounced robe, as shown by the fold over her left arm. At her feet two birds turn towards the middle. At the top are two half-circles, either the shaped back of the throne or else crescents in the field. Pale red clay baked cream. As this is a more perfect example of the subject depicted on the reliefs from Nippur it may have had the same provenance. Presented by Professor A. H. Sayce. 2500 B.C.

(402) Ur.

U. 2989.

A "chair relief" of a throne with the back widening at the top. Seated on the throne is the slight figure of a goddess with a pretty little oval face, very long spiral curls following the contour of her shoulders and bare feet perched upon a stool. She wears a four-horned tiara and a flounced robe, not arranged diagonally, but seemingly with a solid cape or *apoptygma* in front hanging down almost to the waist. In each hand, extended laterally, she grasps a spear. At her feet, on either side, is a bird facing towards the centre. Fine work. Cream clay with a pink tinge. Ht. cm. 11. This is a much later imitation of the archaic scheme; the curious costume is probably a mistaken copy of the bygone style of dress worn by Ishtar in the relief from Nippur (No. 400); the attitude and the birds, both better understood than in the earlier works, were faithfully reproduced. 2400 B.C.

(403) ?

Louvre.

A mould for making a relief of a seated goddess dressed in a flounced robe and horned tiara. She holds a spear in each hand, and at her feet are two birds. 2400 B.C.

(404) ?

B.M. 117.940.

A rectangular relief of a goddess seated to right upon a small chair with a curved back. Her head and body are turned full face. Her hair is bound with a band round her head, but puffs out into big bosses over her ears. She has thick brows, a big nose, and a crooked gash for a mouth. She has a double necklet and two bracelets on her left wrist. She wears a flounced skirt, but the upper part of her body seems to be uncovered. Her right arm is bent with her hand at her waist; her left is raised and she holds a bird by its legs. Broken: part of the left edge of the background. Deep cream clay. Ht. cm. 10, width cm. 6.5. The piece is labelled: "The goddess Gula with an eagle. Sumerian period". The bird, with its long legs and enormous eye, does not resemble an eagle, but that may be due to the artist's lack of skill. This is an instance of his inability to correlate the sitter and the seat. He has endeavoured to disguise the inharmonious juncture of the upper and lower parts of the body by spreading the right hand over the waist. Details, such as the fingers or the bird's feathers, are indicated by incised lines. 2700 B.C.

Fig. 104.

(405) Babylon.

B.M. 91.912.

A square relief of a goddess seated to left upon a chair with a low back. She wears a tiara and a flounced robe, and in her raised right hand she holds a bird. Before her are faint indications of a worshipper with a tray of offerings. Behind her is an attendant, also wearing a flounced robe and with her hair turned up in a *krobylos* like that of the goddess, and her right hand raised in prayer or salutation. Ht. and width cm. 7. This piece was brought from Babylon by Rich. It seems earlier than anything found in the later excavations at that site, and its whole style recalls the early cylinder seals. 2700 B.C.

Birch, *Hist. of Anc. Pottery*, p. 102; Fig. 105.

(406) ?

Y.B.C. 2997.

A very fragmentary "chair relief", for only the left half remains. The goddess Bau sits upon her bird, a creature with long slim legs and what look like webbed feet, a long curving neck and a broad bill. The bird faces to left, but the goddess sits turned to right, because the bird's long neck makes the back of her throne. She wears a flounced robe extremely crisply rendered, and a little cape over her shoulders fastened across the front by a simple band. Her right arm is bent under the voluminous drapery, and she holds a vase with rounded body and long slender neck. Her head and all the left side of her figure are broken away. The work is exceedingly sharp and careful. Pale red clay unevenly baked, so that some parts are red, others cream. Present ht. cm. 7, present width cm. 4.5. The subject recalls the statuette of the goddess Bau found at Ur (*AJ.*, vi (1926), pl. li, *b*), and this relief must have been derived from that or a similar statue. In both cases the goddess wears a flounced dress and a little cape, but in the case of the statuette her hair is dressed in an ugly but intricate mode and her figure is stunted. Here the proportions are better observed and the bird well characterized. 2400 B.C.

Fig. 106.

(407) Ur.

U. 978, 1162, 7076; C.B.S. 16.267.

A rectangular "chair relief" of a goddess enthroned upon a goose. She sits facing the spectator, whereas the bird is turned to right. She has an oval face, almond eyes, and a straight thin nose. Her hair clusters thickly on her shoulders and a straight lock hangs down in front on either side. She has necklaces and a dress apparently flounced. Her right hand is laid delicately on her breast, and with her left she holds a vase from which flow two streams of water. The bird is adorned with punched rings. In the field, on either side of her head, is a crescent; below the one on the right there seems to be a rosette, that is, a star. Greenish clay. The composition shows all the marks of the finest period; it is lively and natural, and very carefully touched up after being taken from the mould. U. 978 is fragmentary; only the head and shoulders of the goddess and the bird to right are preserved, but it shows that there were three rosettes to right above her head, and presumably three more to left, above the reversed crescents. Only the right upper corner of U. 1162 remains, showing the head and shoulders of the goddess and the bird's head. The goddess is crowned with a horned and knobbed tiara, and her hair at the back is turned up in a chignon, whilst two straight side-locks hang down one on either side of her face. The subject is identical with those previously described, but the style is broader and less dainty, more stress is laid on the goddess, and the bird and stars are subsidiary details. 2400-2350 B.C.

Woolley, *AJ.*, iii (1923), p. 333, fig. 6; v (1925), p. 19, pl. viii, 1, fig. 5.

(408) Ur.

U. 6846, 6939; C.B.S. 16.268.

A mould for making an oval relief of the goddess Bau. She sits upon a goose which is turned to right. Her head and the upper part of her body are frontal, but her legs seem to have been in profile. She has a four-horned tiara, straight side-locks and hair turned up at the back in a chignon, several necklaces and bracelets. Her flounced dress is peculiar, because it seems to leave both arms free, but has a little cape over the shoulders fastened in front by a loop or band. Her left arm is extended laterally with the hand open; in her right she holds a vase on a level with her waist. The goose stretches out its neck in front of her feet; on her right appear the head and neck of a second goose. Broken: half the left side almost to the middle of the relief. Here the figure is stiffer and more conventional; the artist is copying an earlier design in a manner already becoming stereotyped. U. 6846 is a relief of the same subject, and is quite complete. 2300 B.C.

(409) ?

Louvre.

A relief of a goddess wearing a tiara and a flounced robe. She is seated upon a large bird—a goose—and at her feet is another bird. She stretches out her open hand. 2300 B.C.

(410) ?

VA. 2107.

A tiny bit of a relief on which there is only the head of the goddess crowned by a four-horned knobbed tiara. Her hair hangs in a heavy mass on to her shoulders, and a straight side-lock falls in front on each side. Round her neck are many necklaces of small beads. In the field to left is a rosette-star above a crescent, and there is something to the left of the goddess's head, perhaps more rosettes. From these scanty indications the fragment seems to belong to the group of Bau seated on her birds. Red clay. Present ht. cm. 7.5, present width cm. 5.5. 2300 B.C.

(411) Abu Hatab.

VA. 5261.

A rectangular relief of a goddess wearing a cylindrical tiāra with a single pair of horns. She has thick hair clustering round her neck, and straight locks. Her garment is so transparent that it is now visible only as a faint line between her legs. Across her chest are the straps of her two quivers. She proceeds to right; her head and torso are represented full face, her legs in profile. In her left hand, stretched out before her from the elbow, she holds the ring and staff; in her lowered right she holds a damaged object, apparently a curved scimitar. Cream clay. Ht. cm. 9.3, width cm. 5.6. 2400 B.C.

Fig. 107.

(412) Ur.

U. 2914, 1345.

A small tongue relief. A goddess stands frontally upon a projecting base. She has a horned tiara, hair in curls, a flounced dress gathered round her neck and several necklaces. In her right hand she holds a vase on a level with her waist, and her left arm is bent with the forearm sharply raised and the hand open, palm outward; thus her gesture is very similar to that of the goddess seated on her birds. No. 1345 is the upper half of the subject, but it is much blurred. A very similar relief is now in Philadelphia. 2300 B.C.

Woolley, *AJ.*, v (1925), p. 19, pl. viii, 2, fig. 10.

(413) Kish.

Louvre, Salle de Sarzec.

A relief of a goddess with her hair in two large coils and crowned with a tiara. She holds a vase on a level with her waist. Deep cream clay. Ht. cm. 7.5, width cm. 4.5. 2200 B.C.

De Genouillac, *PRAK.*, i, p. 59, No. 263.

(414) Ur, Diquqeh.

U. 1310, 3259; C.B.S.

A "chair relief" of a seated goddess. Her hair is in bosses over her ears and she wears a flounced dress with a cape over her shoulders. She holds in her lap a large vase and seems to steady it with her right hand on top. Seated beside her on her right is a small figure with the same arrangement of hair and dress; her hands are clasped. Both seem to rest their feet upon stools. Red clay. U. 3259 is a replica, cracked across the middle, but fitting together. 2350 B.C.

Woolley, *AJ.*, v (1925), p. 19, pl. viii, 2, fig. 2.

(415) ?

Y.B.C. 10.067.

A rectangular relief with the top rounded. A female is seated on a three-legged stool facing left, but she turns her head toward the front. Her hair is in bunches of curls. She wears a long garment marked by innumerable parallel lines to indicate that it is of fine crinkly stuff; the overlap covers her arms. Her left hand lies in her lap, her right arm is bent and the forearm is raised. Beside her, and a little back, sits a smaller figure in the same dress and attitude with the right arm raised. The relief broadens at the base, so that it stands upright. Broken: top edge on the left, abrasions on the head, neck, and chest of the larger figure, face and body of the smaller one. Red clay baked cream. Ht. cm. 11.5, width cm. 7.8. 2350 B.C.

(416) Babylon.

VA. 7535.

A fragmentary relief of two figures seated side by side. The larger one to left is in very high relief and seems to be seated on a throne. She wears a flounced robe and her right hand rests on her knee. Beside her, in much lower relief, is a smaller figure, also clad in a flounced dress and with her feet upon a stool. Only the portion from waist to feet remains. Red clay. Present ht. cm. 5, width cm. 5. The piece gives the impression of being very early, but it is too damaged to enable one to judge with certainty. 2350 B.C. Fig. 108.

(417) Ur, Diquqqeh.

U. 2641; B.M.; C.B.S.

A rectangular "chair relief" of a seated goddess wearing a horned tiara and a flounced dress. She holds a vase with both hands, and from the back of each shoulder three rays or weapons radiate outward. Greenish-yellow clay. The motive originated very early, for cylinder seals of about 3000 B.C. show Ishtar with three weapons springing from her shoulders (Ward, *Cylinders and Anc. Or. Seals*, p. 54, pl. xiii, No. 90). The goddess of the rock sculpture of Anubanini at Hazir-geri is similarly portrayed; the earliest examples of the type have three rays, the later seven. This relief, although conforming to the ancient scheme with three rays, is not early in style, for all the forms have been conventionalized. A second example is very much rubbed, and on a third relief the goddess turns her head to the front. She has a four-horned tiara, spiral side-locks and a flounced dress. Her left arm is bent on a level with her waist, her right is extended laterally. From behind each shoulder spring four weapons. Cream clay. Badly rubbed. 2200 B.C.

(418) ?

Y.B.C. 10.029.

An oval relief of Ishtar seated to left on a chair with a low back and curved arm-rests. Between the seat and the rung is a bird like a swan to fill the space. The goddess's head and body are turned to the front. She has a four-horned tiara, hair in long locks which follow the contour of her shoulders and curl up at the ends, a flounced robe arranged diagonally and bracelets on her wrists. Her left arm is bent on a level with her waist, her right is raised in a gesture of salutation. From behind each shoulder spring three weapons. Much flattened; details obliterated. Pinkish-cream clay with minute black particles. Ht. cm. 7.2, width cm. 4.5. Fair work in a good tradition, for if it has not all the freshness of an early work, it yet displays considerable animation. 2200 B.C.

Fig. 109.

(419) Ur, Diquqqeh.

U. 646; C.B.S.; B.M.

The upper half of a rectangular relief. A female with clasped hands is presented frontally. Her hair is bound by a narrow band above which it puffs up like a cap; at the back it is arranged in an elaborate "fan" marked by herringbone pattern and over her ears in double puffs. She has an oval face, necklets, and one long necklace of big beads. She wears a dress with short sleeves reaching half-way to her elbows; the skirt has an embroidered lower border, and over her shoulders is a "cape" apparently fastened at the waist, or caught under her belt. Along the outer edge and down the front of this "cape" is a broad band decorated with meander within a raised border. In the field are a series of solar discs within crescents, reduced to their simplest expression as a dot within a half circle. Pale red clay baked cream; traces of blue colour show that it was once painted.

A second example is also broken at the waist, but enough remains to prove that it was a "chair relief". The figure is again reproduced on a tongue relief, but in a standing position, for there is a projecting ledge for her feet to rest upon. On this specimen the solar discs are omitted owing to the restricted area of the background. This lady is not crowned, unless the narrow head-band is really a diadem; but her seated position, her elegant *parure*, and the solar discs behind her indicate that she is more than mortal. 2350 B.C.

Woolley, *AJ.*, v (1925), pl. viii, 1, fig. 2.

(420) Ur.

C.B.S.

A rectangular relief of a goddess with a turreted crown, thick wig, dabs of clay for eyes, a pinched nose, and no mouth. She is clad in a flounced robe and a heavy cloak fastened across her chest with a big brooch. Both hands protrude from the mantle and in each she grasps a vase. She has a rosette on each shoulder and there are two more in the field on either side. The edges of the relief make a broad frame on both sides of the figure. Broken diagonally across the bottom. Red clay. The puerile rendering of the features, the flat rigidity of the figure, the monstrous rosettes, all proclaim how archaic this relief must be, although the mantle testifies to a certain feeling for flowing lines. 2500 B.C.

(421) Tello.

Louvre, No. 198.

A relief of a goddess with a turreted crown and a heavy mantle fastened in front by a clasp. In either hand she holds a vase. There is a large rosette on each of her shoulders, and two more in the field close to her head. Broken: all the edges of the relief. Yellow clay. Ht. cm. 7. Although in type this is identical with the piece from Ur, yet the bodily forms are more correctly drawn, and the features, in spite of their battered condition, are more nearly human. 2350 B.C.

Heuzey, *CFAT.* (1882), p. 28, No. 25; *CAC.*, p. 352; *DC.*, p. 253, pl. 39, fig. 6.

(422) Ur.

C.B.S.; B.M. 115.393.

A large oval relief of a goddess wearing a turreted crown, a flounced dress, and a mantle. Her hair is in a thick sponge-like wig; her features are very pointed and her nose enormous. She is adorned with disc ear-rings and several necklaces. She holds a vase in either hand on a level with her waist. There are two rosettes in the field above, one on each shoulder and four more below on either side, so that she is encircled by a mandorla of rosettes. Cream clay. It is cracked horizontally, but stuck together again. Another example is a fragment from shoulders to waist only. 2350 B.C.

(423) Tello.

AO. 4592, 4593.

A partly broken relief depicts a goddess wearing a turreted crown, flounced dress and voluminous mantle adorned over the shoulders by rows of pearls which give the effect of a cape fastened by a massive brooch or clasp. She has thick hair sticking out like a wig on each side, coarse features, and staring eyes. The fingers of both hands touch the great jewel of her mantle, and the background on each side of her head is completely hidden by two enormous rosettes. Broken: the edges and diagonally at the bottom; much battered. Present ht. cm. 15, but originally about cm. 20. Found in

Trench IV at a depth of m. 2.80. The goddess of AO. 4593 has a little scarf over her shoulders, and with both hands she grasps the two hanging ends. Her face is so coarse and heavily scored that she looks like an aged crone. In the field, to right and left of her head, is a rosette. Ht. cm. 10. Found in Trench VI at a depth of m. 2.10. 2300 B.C.

Cros, *NFT.*, pp. 142, 151, pl. vii, 6, 7; Heuzey, *CFAT.* (ed. 1923), p. 15; Jastrow, *CBA.*, pl. xlii, fig. 1; Prinz, *AOS.*, p. 73; Fig. 110.

(424) Babylon.

VA. 7521.

A fragment of a relief on which is a goddess wearing a turreted crown, a long dress sewn with pearls and a big mantle trimmed with a "cape" and fastened by a large ornament. Her features are large and ugly, with round prominent eyes; her hair makes a thick layer-wig on either side of her face, and a wide flexible necklace encircles her throat. Her hands appear to finger the clasp of her mantle. In the field, above her shoulders, are big rosettes. Broken at the knees and most of the background. Red clay. Present ht. cm. 8, width cm. 6. 2300 B.C.

Wetzel, *MDOG.*, Nr. 53 (1914), p. 21; Fig. 111.

(425) Ur.

B.M.

A rectangular relief with rounded ends. A goddess is portrayed full face. She has a big nose and plastic lids, but rather blurred features. She wears a tremendous crown radiating out like two turrets, and her hair is arranged in double puffs over her ears. She has an elaborate dress and a cape over her shoulders. Four large brooches or buttons are placed at intervals from neck to waist, and she has a necklace of two rows, and broad bracelets on her wrists. Her hands are folded one over the other. In the field are rosettes, faintly indicated, one above either shoulder and one above her head. Broken at the waist. Red clay baked cream. The rough-hewn features and the over-elaboration of detail bear witness that this is quite an early work. A second example is the upper part only of the relief. The goddess has a crown with two turrets, hair in bosses marked by striations, a big nose, thick almond-shaped lids, but no eyes. Down the front of her dress are four large rectangular clasps or brooches, and she wears a cape and many necklaces. 2350 B.C.

(426) Ur.

B.M. 21.927; C.B.S.

The upper part of a tongue relief. A goddess has almond-shaped eyes, a thick nose, a small mouth and hair combed down over her head and bound by a band projecting widely all round; at the sides her hair sticks out like a layer-wig marked by horizontal striations. She has several flexible necklaces hanging in graduated lengths on her chest, and many bracelets. Over her shoulders is a cape adorned with vertical striations and a big mantle hanging down behind her decorated with horizontal lines. Otherwise she is nude; there are dabs of clay for breasts and a tiny hole for the navel. She has thin arms, and her left hand is clasped over her right, which is laid in the other hand with the fingers stretched out. Broken at the waist; there is another fragment with two feet which may belong. Cream clay. Another example is preserved to below the hips and shows that she had drapery round her lower limbs. Perhaps this is intended to illustrate the peculiar costume of the goddess Narudu, for in the ritual of the Anu temple at Erech certain priests are instructed to wear her cloak (Thureau-Dangin, *Rituels Accadiens*, p. 115, 1, 7). 2400 B.C.

(427) Ur.

B.M.

A large tongue relief of a nude goddess holding her breasts. She has a turreted crown, a big nose, very elongated body, incised triangle, and one bracelet on each wrist. She stands upon a projection. Greenish clay. Poor work of the archaistic period. 2000 B.C.

(428) Ashur.

VA.

A fragmentary relief of a woman whose body only is preserved. She wore a garment with a V-shaped opening at the neck ornamented with little incised lines for stitchery, and a wide cape or fichu over her shoulders, the ends meeting in points in the middle of her chest. Round her neck are series of stamped rings to imitate necklaces, and she has four bracelets on her left arm which is bent at her waist. Broken: head, feet, right arm and left hand. As the head is broken one cannot be sure if this is a goddess, but the presumption is strong, because her garments closely resemble those of the series of the goddess with the turreted crown. 1800 B.C.

(429) Kish.

P. 18; Louvre, Salle de Sarzec.

A "chair relief" of a seated goddess wearing a cylindrical tiara with a wide rim, a plain robe, and a mantle falling down in front in heavy folds. Her face is broad, her eyes very round and her hair is gathered into four big bosses on each side of her head, with the exception of two straight locks hanging down on to her chest. Her clenched fists emerge from the mantle on either side. In the field is a rosette. Broken at the waist. Deep cream clay. Present ht. cm. 12.9, width cm. 9.7. This figure seems to have affinities with the archaic goddess holding two vases from Ur (No. 420), but all the barbarism is refined away, so that this deity may assimilate more closely to the usual type of goddess with pleasing features and neatly dressed hair and side-locks, although she retains the peculiar tiara and mantle, and the rosette-star appears in the field. 2400 B.C.

De Genouillac, *PRAK.*, ii, p. 17, pl. vi, 4; Fig. 112.

(430) Kish.

P. 23, 25; Louvre, Salle de Sarzec.

A mould for making a relief of a seated goddess with an unusual conical tiara ornamented with a single pair of horns, a triple necklace, and a voluminous cloak with a scalloped lower edge. Her hair is puffed out round her neck like a chignon and she has straight side-locks. Her clenched fists peep out from beneath the edges of her mantle. Deep cream clay. Ht. cm. 13.3, width cm. 11.4. There is another fragment with the upper half of the figure of the goddess. Pale red clay. Present ht. cm. 7.9, width cm. 5.9. These reliefs have progressed far along the way of conventionality. There is none of the human quality present in the former example, and evidently much of the significance of the idea had been lost, for the fists are merely lumps and the star has disappeared. 2200 B.C.

De Genouillac, *PRAK.*, ii, p. 17, pls. vii, 3; x, 1.

(431) ?

N.B.C. 4440.

A tongue relief on which, in very low relief, is a goddess presented frontally. Her hair is in bosses at the sides of her head and in a straight side-lock hanging down over each shoulder. Her round face is well worked. She has an immense cloak which entirely conceals all bodily forms, but her clenched fists protrude on each side. The mantle is covered

with little punched rings to simulate embroidery. Round her neck are three necklaces, and from the lowest hangs a band or chain ending in a large disc or ring in low relief. The edge of the relief is pushed forward at the top and makes a canopy over the figure; at the bottom the relief has two legs like a couch. 2200 B.C.

Fig. 113.

(432) ?

Y.B.C. 2209, 2207, 10.055.

A relief of a goddess with all the background cut away to the outline of the figure. It resembles a flat slab, for only the head and hands are in relief. She has a round face with rather full features, her hair is arranged in a chignon and two straight locks, and she wears a conical tiara with one pair of horns. A great mantle completely covers her and is decorated on each side by a row of rosettes from top to bottom. There are faint traces of a central panel or fold of her gown revealed by the opening of her mantle. Her clenched fists stick up like knobs, one on each side. Ht. cm. 12.5. Poor work. The central panel of her dress is plainly visible on No. 2207, and so is the arrangement of the hair, the little fringe below her tiara and the chignon and side-locks. Red clay. Ht. cm. 14. On No. 10.055 only the top line of her shoulders and the front panel of her gown are vaguely discernible. Two protuberances, one on each side, are her clenched fists. Near the lower edge on each side a hole is pierced right through the slab, as if the figure had been fastened to a stand or support. Red clay. Ht. cm. 14, width at the base cm. 6.8. 2000 B.C.

Clay, *AA. v* (1917, 1), p. 77, fig. 4, Nos. 10, 11; Figs. 114, 115.

(433) Babylon.

VA. 4620.

A slab, flat at the back, showing in very low relief a goddess with a conical tiara with a single pair of horns. Her hair is in a chignon, and a straight side-lock hangs down in front on each side. She wears ear-rings and a double necklace hanging low over her shoulders and ornamented in the middle with a reversed crescent pendant. She has a long, full, and very elaborate garment and a mantle reaching to the ground, adorned at a short distance from the side edges by a row of rosettes. There is a recessed panel all down the front of her gown enriched by ornaments in relief, alternately square and oval. Two rough lumps, which are really her hands, protrude from the cloak high up on either side. Dull red clay blackened as if by fire. 2000 B.C.

(434) ?

Y.B.C. 10.054.

A relief so roughly modelled that the details are only decipherable with the help of better examples. A goddess, whose hair is dressed in a great chignon and straight side-locks, seems to wear a tiara. The face is crudely wrought and so battered that it resembles a demonic countenance; the left eye is a bulging lump, the right eye is flattened. Her necklaces hang in ever-lengthening loops, and her enveloping mantle is now without detail. From beneath the cloak emerge her two hands, indicated as such by four lines scratched upon each of them to define the fingers. The left hand holds an object with a top which appears to be curved owing to the inequalities of the surface, but is really a long-necked vase, such as the goddess from Ur holds (No. 412). The base widens out and forks, so that the relief could stand. The figure ended at a line a little below the waist. Broken: middle of lower edge. Cream clay. Ht. cm. 10, width cm. 8. The treat-

ment of the subject has deteriorated greatly from the earlier specimens, but certain elements are retained which the latter works discarded, such as the vase and the forked support, evidently reminiscent of the "chair relief" of the prototype. Perhaps it is an amateur effort of some foreigner or pilgrim at the shrine. 2000 B.C.

Fig. 116.

(435) Sippar.

I.O.M. 1362-4.

A semi-oval relief on which is the head of a goddess in relief crowned by a *polos*-tiara and with her hair in a thick mass on each side like a layer-wig. Her nose is a triangular wedge, her eyes and mouth merely incised lines. Below her face are four globules in relief, evidently a necklace, and below them five large rectangles, also in relief, the residue of the decorated panel of her dress. To right and left of this central ornament are rows of beads increasing in size toward the edge, but in the middle of the two first rows is a larger bead, the last vestige of the clenched fists. Ht. cm. 8, width cm. 8. On No. 1363 the face is entirely surrounded by symmetrically placed round and oval blobs, in the midst of which, to right and left, are two vertical bars with four horizontal bars placed at right angles to them; this is the distorted motive of the clenched fists. Ht. cm. 7, width cm. 9. The design has degenerated utterly on No. 1364, and all that reveals its origin is the tiara-crowned head of the goddess and a feeble recollection of her sumptuous attire. This medley of details illustrates the supreme degradation of the subject, for only the face reveals that the prototype was not a purely conventional design. 1800 B.C.

Scheil, *SFS.*, i, pp. 83-7, figs. 6, 7.

(436) Nippur.

C.B.S. 12.211.

A lower half of a relief of a draped female. Within a broad plain border are two strings of large pearls; in the middle further strings of smaller pearls are visible, and above them is an overhanging fold of drapery like a Greek *kolpos*. Cream clay. This piece is too fragmentary to enable one to say with certainty what it represented, but the pearl-strewn garment recalls the dress of the goddess from Babylon (No. 433). 2000 B.C.

(437) Nippur.

I.O.M.(?).

A relief apparently depicting the entrance to a shrine, for to right and left are single columns surmounted by capitals. From them rises the steep slope of the roof crowned at the apex by a disc intended either to represent the end of the ridge-pole or else an akroterion. A goddess is manifested within the shrine, stiffly posed like a statue and clad with hieratic rigidity in a great enveloping mantle opening down the front to display a line of discs or medallions which gradually increase in size as they approach the hem of the robe. Her face is long and her features crudely rendered; a straight side-lock hangs down on to her chest on either side. Above each shoulder is a rosette, possibly an ear-ring or a jewelled clasp for her robe, and she has several necklaces. This is evidently the last echo of a great tradition, for feeble as the work is, it yet conveys something of the mystic solemnity which must have suffused the prototype. 150 B.C.

Exped. Photo. 44.

(438) Ashur.

VA. 8076.

A rectangular relief of a female standing frontally. She has a necklace ornamented with three large bosses and a long middle pendant, thick bracelets and a long tight robe

decorated with a line of incised dashes down the middle and a wavy line a little above the feet. Her breasts are dabs of clay, and both arms are lowered, for she holds in her left hand a bunch of grapes, and in her right a large serpent coiling upward. Her feet rest upon a projecting base. Broken: head, right side of background. Cream clay. Present ht. cm. 11. Although the general effect of this relief is of quite primitive work, yet there are certain elements which force one to conclude that it is work which is poor rather than early. The way in which the arms are detached from the body and the attempted elegance of the curves of the body prove that it must be dated in the Parthian period. As the head is broken there is no definite proof that a goddess is intended, but no mortal would be figured in such a hieratic pose and holding two such patently symbolical attributes. 100 B.C.

Fig. 117.

(439) Susa.

?

A bust of a female whose head and bosom are entirely entwined in the intricate coils of a serpent. The reptile's head rests upon its tail, pointing upward between her breasts. Its body is dotted with black spots. Found at Susa in 1910. It is very hard to date this fragment, but the rendering of the face is late, and one is tempted to assign the piece to the Sassanian period. A.D. 200.

DP., xii, p. 204 (Toscane), fig. 387.

(440) Ur.

U. 1227; C.B.S.; B.M.

A relief depicts the upper part of the figure of a deity. She has a big moonlike face with a triangular wedge for a nose, large widely opened eyes and firmly closed lips. She is crowned with a low turban with a single pair of immense horns, and wears necklaces and some sort of garment, for the folds are visible on her chest. Between her outstretched arms is a shelf or tray, and on it stand two human beings, very rudely fashioned with dabs of clay for eyes, a pinched nose and a long garment reaching to the feet. In front of each of them lies a tiny lion on guard, peering forth beyond the edge of the shelf. The arms of the deity make the border of the tray and appear to enfold the creatures under her protection. At the first glance this relief appears quite archaic, but a comparison of the eyes of the principal figure with those of the mannikins shows that the artist was familiar with more advanced modelling than the little people would lead one to believe. In front of the goddess in U. 1227 stretches a shelf, and on it stand two little beings, both with long garments and with their hands clasped. Much rubbed and broken below the shelf. Cream clay. The face of the goddess has been softened, and the mannikins bear a closer resemblance to human beings than in the other example. The piece in the British Museum is only a fragment of the shelf with the two tiny lions crouching with extended forepaws. The meaning of the subject must have originated in remote ages, and in certain particulars the artist kept closely to the model handed down to him, but the meaning was gradually forgotten, and the symbols misunderstood. 2400 B.C.

Woolley, *AJ.*, v (1925), p. 19, pl. viii, 2, fig. 6.

(441) ?

Y.B.C. 10.028.

A semi-oval relief showing a goddess with a thick fringe or braid of hair round her head crowned with an almost flat tiara. From the back of this head-dress a gigantic pair

of horns curves toward the front. She has small eyes in immense lids, a big nose, and two incised lines for a mouth. She wears a thick necklace marked by herringbone pattern, and there are indications of a dress with vertical folds in front. On either side, against her shoulders, a small figure stands out in high relief, modelled in a very primitive fashion. They both have large dabs for eyes, a pinched nose, a strip of clay marked by vertical incisions for a necklace and a long robe. The figure on the right seems to be male and to have a round curly beard; his arms are bent on a level with his waist, and his hands are in the position of one who grasps a weapon. The feminine being has a turban and a very thick necklace, and her hands are pressed against her chest with the fingers touching. Broken at the bottom. Present ht. cm. 6, width cm. 7. 2400 B.C.

Fig. 118.

(442) Tello.

I.O.M. 4875, 4876.

A relief depicts the head and chest of a goddess who has a broad face, big almond eyes, and a small mouth. On her head is a low tiara or turban encircled by one pair of great horns. She has a necklace and some kind of garment. In front of her are two tiny figures, both with long garments and folded hands. One seems to be bearded and crowned with a head-dress or tiara, the other has a feminine appearance. Broken across the lower part of the two mannikins. Pale red clay. Present ht. cm. 8.5, width cm. 7.5. Found on the Tell-des-Tablettes, to north of Trench C-E. A second example was found in the region of the Great Well. 2350 B.C.

Cros, *NFT.*, pp. 243f., fig. in text, p. 255; Jeremias, *HAOG.*, 2te Aufl. (1929), fig. 163.

(443) Ashur.

Assur 17817.

A very fragmentary piece consisting of a female torso. In front of her are two little figures, but it is uncertain whether they are standing with their backs turned to her and so facing toward the front, or whether she holds them one in each arm. The one to left is female; she has strongly developed breasts, a long garment, and two necklaces. The one to right is male, and he also seems to wear a long garment, but his figure is too rubbed for details to be clearly discerned. Provenance unknown, probably in the town. 2300 B.C.

Andrae, *AIT.*, p. 94, pl. 57, *al.*

(444) Abu Hatab.

VA. 5275, 5274.

A mould of cream clay for making a semi-oval relief of the head and bust of a goddess. Only her round face and two big bosses on her shoulders are in relief; the other details are in such low relief that they are scarcely perceptible. She has a turban on her head, bosses of hair over her ears and a spiral side-lock in front over either shoulder. She has thick brows, almond eyes in thick lids and six rows of necklaces. There is also an original cast from another mould which shows that the relief had a forked support at the back like a "chair relief". She has spreading nostrils, and a wide mouth with thick lips. The slab below her chin is quite flat, but to right and left is the head of a little lion in relief. Deep cream clay. Ht. cm. 8, width cm. 6.5. The artist evidently misunderstood the lions *couchants* and reduced their bodies to the semblance of a necklace hanging round their necks, whilst the extended forepaws became a clasp or medallion on the chest of the goddess. As the city of Abu Hatab ceased to exist at a comparatively early date the

finds from there must naturally antedate the destruction of the city. This proves how ancient the original conception of this motive must have been, if in the second half of the third millennium an artist no longer fully comprehended the significance of the design he copied. 2300 B.C.

Fig. 119.

(445) ?

N.B.C. 4442.

An oval relief of a goddess with her hair in a fringe round her forehead and in two big bosses at each side; at the back it is turned up, bound with a ribbon and ornamented with a disc. Round her head is a diadem adorned at intervals with bosses. She has a pointed nose, big dabs for eyes, an open mouth and two rows of even teeth, pronounced breasts placed very near together and a dab for navel. Although her body is so plainly visible she yet appears to have a garment with a girdle, and round her neck is a necklace of three strings. The discs, diadem, ribbon, and necklace are all made of separate strips or lumps of clay applied to the flat slab. Broken: at the hips and both arms at the shoulders. Greenish-grey clay. Present ht. cm. 8.6. The applied dabs of clay are a sign of the antiquity of the work, but the modelling of the body is fairly competent. 2600 B.C.

Figs. 120, 121.

(446) Tello.

Y.B.C. 10.032.

A semi-oval relief showing a nude goddess depicted frontally, but the relief is finished off at the hips. Her hair is arranged in immense coils sticking far out on each side of her head, and long straight locks hang down in thick masses behind either shoulder. On top of this exaggerated coiffure is an enormous diadem or low tiara studded with bosses all round the lower edge. Below the coils of hair on each side are two small discs which seem too low to be ear-rings and are possibly clasps for the hair. Her face is much rubbed, and there is an abrasion of the right eye and cheek. She has a necklet of vertical plaques with a crescent pendant, and also a thick necklace of twisted coils. Her hands seem to have held some object on a level with her waist. Perhaps the drapery was supplied in colour. Ht. cm. 9.2. Pinkish clay with minute black particles. This seems to be in the same tradition as the preceding piece, but is more advanced stylistically; the arms are well separated from the body, which has an exaggeratedly small waist and big hips. These details, combined with the profusion of necklaces, recall the series of the nude woman holding a disc (Nos. 449-54). 2400 B.C.

Fig. 122.

(447) Tello.

Louvre.

A relief of a goddess presented frontally with clasped hands. Her hair is in monstrous bosses on each side of her face and in masses of locks behind each shoulder. She wears a diadem or tiara studded with pearls and a necklace with a reversed crescent as a pendant, and also another longer necklace. It is uncertain if she were clothed. Much rubbed. Ht. cm. 7.5. 2400 B.C.

Cros, *NFT.*, p. 151, fig. E.

(448) Ur.

U. 1236, 2514; B.M.; C.B.S.

A large irregularly shaped oval relief is stamped with the figure of a nude female wearing a sort of head-band or turban; her hair is arranged in enormous puffs over her

ears, standing far out on each side of her head. She has almond eyes, an oval face, rather exaggerated bodily forms, a triangle marked by a series of dots, and hands rendered by lines slashed in the clay. Over her shoulders is a series of punched circles having the effect of a "pearled" cape, but in reality indicating many graduated necklaces. Her hands are held in front of her with the finger tips touching, but she does not hold anything. Cream clay. Her exaggerated coiffure and the head-band confining it are even more pronounced in U. 2514, and the type in all its peculiarities is so close to the example from Tello (No. 447) as to make one believe that this is a later and slightly modified version derived from the same prototype. 2300 B.C.

Woolley, *A.J.*, v (1925), pl. viii, 1, fig. 18.

(449) ?

Y.B.C. 10.002.

An oval relief of a nude female who clasps a disc to her chest. She has a low head-band and her hair is parted, waved back and dressed in big puffs over her ears; she has little round eyes between thick lids and a big nose and mouth. She wears a small necklace and a bigger one of twisted strands with an immense ellipsoidal bead in the middle. The bodily forms are coarsely rendered. Broken at the thighs. Present ht. cm. 12. Red clay. The coarse insistence on physical characteristics and the rough-hewn effect of the features might suggest a late date for these peculiar figures. But the fact that several examples, and not an isolated specimen, were found at Diqdiqqeh places them fairly accurately, for the finds from that site are dated precisely between 2300 and 2000 B.C. The green clay of which some of them are made is another sign of early work, and the group to which they are nearest akin, apart from the goddess with the strange head-dress from Tello (No. 447), are those reliefs of a goddess with a turreted crown, big puffs of hair and heavy mantle also found at Tello and other places (Nos. 420-5), for she often wears a "pearled cape", and her grotesque features bear a close resemblance to those of this group which, however, seems a little less uncouth, as if the type were slightly modified from its original ugliness. The desire was not to create an ugly image, but rather something close to nature and really alive. In his endeavour to attain this aim the early artist gave undue prominence to the salient features of the face, and he carefully copied the technique of his stone original, a technique but little adapted to the plastic quality of his medium and the limited number of planes available in a relief. 2200 B.C.

Clay, *A.A.*, v (1917, 1), p. 79, fig. 3, No. 10; Fig. 123.

{450) Tello.

Louvre, No. 202.

A relief of a nude female with her hair parted in the middle, waved back to each side and arranged in immense puffs over her ears, the whole crowned by a wide head-band which rises like a diadem above her head. She has strongly marked features and wears a wide necklace of flexible links indicated by herringbone pattern and ornamented with a big central bead. She clasps a large disc to her chest. Broken at the waist. Grey-green clay. Present ht. cm. 6. There are several examples, some of mediocre work as if from a tired mould. The disc held by figures of this type has been described as an instrument of music, a tympanon or tambourine, and the woman as a musician dedicated to the service of the temple. But she never holds the object in such a way that it would be possible to sound it, for all tone would be deadened if it were struck when clasped to her body. Figures of female musicians playing the tympanon are known, but they always

hold it up shoulder-high with one hand and strike it with the other (Nos. 1178-9). The close resemblance of this figure to that of the goddess from Tello with her monstrous head-dress (Nos. 446-7) suggests that this also was a goddess and that the object she holds was not an instrument of music, but a platter or large *patera* to receive the offerings of her devotees. 2300 B.C.

Heuzey, *CFAT*. (1882), p. 36, Nos. 73, 74; (ed. 1923), pp. 22f.; *CAC.*, p. 355; *DC.*, p. 254, pl. 39, fig. 5; Meissner, *AO.*, xv, p. 56, fig. 102; Contenau, *DNB.*, p. 58; Frank, *KGB.*, i, 46, 3.

(451) Ur, Diqdiqqeh.

U. 1374, 1344; B.M.

The upper half of an oval relief of a female wearing a head-band. She has coarse features and hair in big bosses over her ears. A series of graduated necklaces over her shoulders look like vertical pleats. She presses a disc to her chest. Broken below the knees. Here the details are clumsy and the impression blurred. U. 1344 is also the upper half of a similar relief. Round her neck are innumerable strings of beads giving the effect of a "pearled cape". Broken at the waist. Both reliefs are of pale red clay baked cream. 2200 B.C.

Woolley, *AJ.*, v (1925), pl. viii, 1, figs. 8, 13.

(452) Kish.

Ashmolean Museum.

The upper half of a relief showing a female with rugged features and hair puffed far out on each side of her head and confined by a band encircling the top of her crown. Round her neck are several necklaces, and innumerable strings of beads cover her chest and shoulders and give the effect of a "pearled cape". She presses a disc to her chest with both hands. Broken at the waist. Pale red clay baked cream. 2200 B.C.

(453) Tello.

Louvre, Nos. 203, 204.

The upper half of a relief of a female clasping to her chest a very big disc. The background is cut away to the outline of the figure. She has a head-band, hair in big puffs, heavy features and limbs. Over her shoulders are many strings of beads looking like a cape sewn with pearls, and one plain necklace with a big ellipsoidal bead in the middle. Broken at the waist. Width cm. 6. It was found in Trench VI at a depth of cm. 90, with bricks of Ur-Ningirsu, but from its style it must be posterior to that ruler. Three other examples were found, and on two of them the ornament consisted of punched rings. Still another specimen was discovered in Trench C-E on the Tell-des-Tablettes; it is broken at the knees and at the top and sides of the relief. Present ht. cm. 5. 2200 B.C.

Cros, *NFT.*, pp. 142, 231f., figs. in text; Contenau, *DNB.*, p. 58.

(454) ?

Y.B.C. 10.001.

A figure of a nude female stamped against a background which was then cut away to the outline of the figure. She wears a head-band, and her hair is in enormous puffs over her ears, marked by horizontal striations so that it looks like a layer-wig. She has a very big nose, a straight mouth, high cheek-bones producing the effect of a smile, and almond eyes which are unequal, because the left one is much larger than the right. She has a tight necklet round her throat, and other necklaces hang low upon her chest; round her right wrist is a bracelet. A decoration of punched rings covers her shoulders and has all

the appearance of a cape, but is probably a series of strings of beads. She clasps a disc to her chest. Broken above the knees. Pale red clay baked cream. Present ht. cm. 12. The body is modelled with coarse realism, but it seems a less forceful copy of a long-established model. 2000 B.C.

Clay, *AA.*, v (1917, 1), p. 79, fig. 3, No. 11; Fig. 124.

(455) Babylon.

B.M.

An oval relief of a goddess turned to left. She has sharp features, an unduly large eye, and long hair streaming down her back. She wears a flounced dress apparently gathered round her neck, and several necklaces, the lowest one with a pendant. Her right arm is raised sharply from the elbow and she holds what has been described as a lotus flower, but may be ears of corn. In her lowered left hand is a cluster of foliage which looks like grapes and leaves. She does not wear a tiara, but must be a goddess bearing emblems of agricultural fertility. The style is that of the cylinder seals, for the design appears to be cut into the clay with none of the roundness of a moulded piece. 2600 B.C.

Birch, *Hist. of Anc. Pottery*, p. 102; Fig. 125.

(456) Nippur.

C.B.S. 5627.

A relief broadening out at the base so that it stands upright depicts a figure seated frontally, wearing a plain robe. Her right arm is bent and she holds a vase or other object; her left hand rests on her knee and holds ears of corn. In the background the throne is suggested by three widely spaced ridges. Her head is broken. Cream clay. Present ht. cm. 6.8, width cm. 3.5. It is labelled: "The enthroned goddess Nidaba holding two ears of barley", but it may represent a ruler, not a goddess. 2500 B.C.

Fig. 126.

(457) Tello.

Louvre, No. 193.

A female figure stands turned to left with both hands raised in an attitude of prayer. Her hair is encircled by a broad band and hangs down her back in long waved locks; she is clad in a fringed shawl. Grey-green clay. Ht. cm. 12. Very fine work. This figure is almost a replica of one on the Stele of Gudea found at Tello, and is undoubtedly a goddess, for divinities in just this attitude, pleading with a higher deity for the worshipper, are found on the cylinder seals. 2450 B.C.

Heuzey, *CAC.*, p. 348, fig. in text; *DC.*, p. 252, pl. 40, 2; Jastrow, *Bildermappe*, fig. 20; *CBA.*, p. 382, pl. xliii, 1; Handcock, *Mesop. Arch.*, p. 319, fig. 85D; Meissner, *AO.*, xv, p. 56, fig. 103.

(458) ?

Louvre.

A rectangular relief of a nude goddess standing upon two ibexes, one turned to right, the other to left. She has a horned tiara and a mantle or veil floating symmetrically behind her. She raises both hands with the palms turned outward. The custom of representing deities standing upon animals was beloved in Hittite art, but originated much earlier than the florescence of that art. 2000 B.C.

(459) Nippur.

C.B.S. 4079.

The lower part of a rectangular relief depicting a deity standing upon a dragon which is turned to right and hangs its head with its mouth open. The only part of the goddess

preserved is one bare leg and part of her skirt which opens in front and falls back to give free action to the advanced leg. The dragon is winged and has the head and fore-legs of a lion, whilst its hind-legs are those of a bird of prey. Its short broad tail sticks straight up. It is one of the "spewing dragons" breathing out fire and slaughter often seen on cylinder seals (Ward, *SC.*, p. 48, fig. 127). Greyish-cream clay. Present ht. cm. 3, width cm. 6. The relief is very fragmentary, but the dragon helps one to ascertain the date, for it is the type of monster with "feather" tail figured at an early period and until the time of the First Babylonian Dynasty, and is quite different from the dragon with scorpion tail of later ages. 2400 B.C.

Legrain, *MJ.*, xiv (1923), p. 148, fig. in text; *CB.*, p. 361, pl. xlix, No. 1053; Fig. 127.

(460) Ur.

U. 2865.

A much damaged oval relief of a nude goddess standing frontally upon the back of an animal (dragon?). She seems to have a tiara and her hair is arranged in bosses. Her right arm is bent at the waist, her left extended laterally. Deep cream clay of a flaky nature. 2200 B.C.

(461) ?

Y.B.C. 10.036.

An oval relief on which in low relief is a goddess moving to right. She stands with her left foot raised on a conventional mountain; she has a very pleasing face, hair in thick waves over her forehead and turned up and then down again and bound at the ends in a *krobylos* at the back. On her head is a low rounded tiara with only one pair of horns, which, owing to the artist's ignorance of perspective, appear to spring, one from the front, the other from the rear, and almost to meet on top of the tiara. She has several necklaces, and a garment draped diagonally over her chest with a closely pleated skirt opening in front to leave her left leg free. Her head and legs are in profile, her torso is frontal. Her right arm is bent and she holds an object which must be a bow transversely against her shoulder. Her left arm is outstretched, and in her hand are a sheaf of three weapons. Deep cream clay. Ht. cm. 9.5, greatest width cm. 6. Good vigorous work, but the faulty transitions of the planes and lack of perspective are signs of archaism. 2350 B.C.

Fig. 128.

(462) Tello(?).

AO. 6932.

A much damaged relief on which is a goddess with her head turned frontally, but her lower limbs are in profile to right. She stands with one foot on the head and the other on the back of a lion. She wears a horned tiara and a long garment which divides to give her left leg freedom of action. In her left hand she holds a lion-headed sceptre, in her lowered right a curved scimitar. This is precisely the motive so often given on chariot fronts (Nos. 1269-72), but this relief is too battered at the sides to allow one to decide whether it was once a chariot front or not. 2300 B.C.

Fig. 129.

(463) Ur, Diddiqeh.

U. 6169.

A relief which is almost an obtuse triangle. A nude goddess stands full face upon a lion which walks to right with its head raised and mouth open to roar. The goddess

extends her left arm laterally: her right is bent on a level with her waist. Much rubbed, head broken and details obliterated. Cream clay. 2200 B.C.

(464) ?

Y.B.C. 10.006.

A rectangular relief of a goddess who faces to right and stands upon two recumbent lions. The beast to right lies in front of its companion and thus hides three parts of the other's body. Both animals open their mouths to roar. The tail of the front lion hangs over on to the lower border of the relief. The goddess wears a four-horned tiara and a belted robe with a skirt opening in front to leave her raised left leg free. Her hair is turned up at the back in a *krobylos*, and hangs in front in straight side-locks. Across her chest are incised lines for the cross straps which support the quivers visible above her shoulders. In her extended left hand she holds a bow and arrow, in her lowered right is the curved scimitar. Broken: top left corner. Cream clay with a green tinge. Ht. cm. 12.2, width cm. 8.2. 2100 B.C.

Clay, AA., v (1917, 1), p. 77, fig. 5, No. 9; Fig. 130.

(465) Kish.

P. 24; Louvre, Salle de Sarzec.

A "chair relief" in the shape of a cone. Ishtar stands upon a recumbent lion. She wears a tiara and a garment with a skirt which opens in front, and at her back are two quivers. In her outstretched left hand she holds a caduceus, in her lowered right hand a scimitar. Much rubbed, details obliterated. Deep cream clay. Ht. cm. 10.7, width cm. 6.8. 2000 B.C.

De Genouillac, *PRAK.*, ii, p. 17, pl. ix, 1.

(466) ?

B.M. 113.180.

A small rectangular relief of a goddess standing frontally upon a lion which faces to right. She has a round flat face, for the features are almost obliterated; her hair is in horizontal striations like a layer-wig, and she wears a garment disposed diagonally over her left shoulder, with a skirt which divides and leaves her advanced leg free, for her knee is flexed and she sets her foot upon the lion's head. The attitude gives her the aspect of prancing upward, for her left leg is in profile, her right frontal. Her left arm is bent sharply from the elbow, and in her lowered right hand she has a curved scimitar. The lion seems to be climbing, for its fore-paws are at a higher level than its hind-paws. Greyish-yellow clay. Ht. cm. 6, width cm. 5.2. The squat figure and the childish reproduction of this well-known scheme appear to be a work of Kassite art. 1700 B.C.

Fig. 131.

(467) Nippur.

C.B.S. 15.421.

The lower part of an oval relief. Ishtar walks to left and wears a long skirt marked by fine vertical lines. In her lowered left hand she holds a weapon like a barred rod, perhaps a toothed scimitar. Only the lower limbs of the goddess are preserved. Greyish-green clay. Present ht. cm. 7, present width cm. 6. 2400 B.C.

(468) Kish.

?

The upper part of a rectangular relief of a goddess wearing a horned tiara and a skirt opening in front. In her outstretched left hand is a caduceus with a twisted handle and a central knob flanked by two lions' heads; in her right hand is a large bow. Her quivers

are slung at her back. Her head and body are frontal, her legs in profile to right. Broken: the lower third of the relief. Much rubbed. Found in the temple Emeta-Ursag. 2000 B.C.

Langdon, *EatK.*, i, p. 92, pl. xxxvi, 2.

(469) Babylon.

VA.

The lower part of a triangular relief. A goddess stands frontally, apparently nude, but the background is patterned to represent wings or a fur-lined mantle which she throws back. At her feet on each side stands a lion. It is the prototype of the nude woman holding her breasts (Nos. 159-60), for probably the garments were generally suggested by colour only. Found on the Merkes in the Hammurabi level. 2000 B.C.

Reuther, *ISB.*, p. 11, pl. 6, l.

(470) Kish.

Louvre, Salle de Sarzec.

A relief of a goddess with a horned tiara, ear-rings, and a necklace with two large pendants. She has straight side-locks hanging down in front. Only her head and shoulders remain. Present ht. cm. 7, width cm. 5.1. Found in the palace (pre-Gudea). 2400 B.C.

De Genouillac, *PRAK.*, i, p. 59, No. 269.

(471) Ur.

U. 311; C.B.S.

The head of a goddess with a round face, thick brows, and well-formed features. Her hair lies in a thick mass on her shoulders like a layer-wig. She wears a conical four-horned tiara. The head was found in the temple of the Moon-god, and is a fine piece of modelling. 2300 B.C.

Woolley, *AJ.*, iii (1923), p. 333, fig. 6.

(472) ?

Y.B.C. 10.065.

On a flat background is the head of a goddess in fairly high relief. She has a four-horned tiara with a disc in the middle between the tips of the lowest pair of horns. Her hair is waved over her forehead and hangs in thick tresses on either side of her face; her eyes are almond-shaped. Round her neck are several necklaces. Broken at the shoulders. Pink clay. Present ht. cm. 6.5. Good work, but much corroded. 2000 B.C.

Fig. 132.

(473) Susa.

Coll. de Morgan, No. 336, i, j.

"Two heads, both having almond eyes and a chubby face crowned by a tiara surmounted by a knob. There is also a head of a large statuette of a goddess. White clay covered with traces of green enamel. Found near the graves of the Elamite necropolis. Third Elamite period." 1500 B.C.

De Mecquenem, *RA.*, xix (1922), p. 127, pl. v, 1-3; Pézard et Pottier, *ASuS.*, p. 150.

(474) Senkereh.

Ashmolean Museum.

The head of a goddess with a cylindrical tiara adorned with three pairs of horns. Her hair is parted in the middle, waved back and arranged in a chignon. Her face is rounded, her eyes almond-shaped, her ears set very far back. Very fine work. Red clay. Presented by H. Weld-Blundell in 1922. The head belongs to the period of the later Assyrian Empire. There are two similar heads, but on a rather larger scale. The largest is very fragmentary. 800 B.C.

(475) ?

VA. 3909.

A rectangular relief depicts a god proceeding to right. He has a long beard in rippled strands and a flounced robe arranged diagonally over his left shoulder. With both hands he holds a curved sceptre ending in a lion's head which rests against his shoulder. Just behind him walks a goddess who lays her left hand on his shoulder. Her hair is in a *krobylos* and side-locks, and she wears a horned tiara and a flounced robe; in her right hand she holds an uncertain object. Cream clay. Ht. cm. 13, width cm. 8.9. Such fine work that every ripple of the garments can be studied. 2300 B.C.

(476) ?

B.M. 91.898.

A square relief with a blurred design in very low relief; the field is framed by a raised border. A seated deity, wearing a head-dress and a flounced robe, faces to left; to either side of him is a tree. On the left and facing him stands a goddess apparently leading forward a man, but only the lower edge of his long robe is preserved; yet this is evidently an "Introduction Scene". Broken: left side. 2500 B.C.

(477) Nippur.

C.B.S. 3507; Y.B.C. 2114 (cast).

A square relief of Ishtar proceeding to right, but with the upper part of her body turned frontally. She has a four-horned tiara, side-locks, and a flounced dress arranged diagonally. In her right hand she carries a caduceus with a central mace flanked by lions' heads and a long twisted handle. She reaches back with her left hand and grasps the wrist of a bearded man who raises his open right hand in a gesture of adoration. He wears a turban and a shawl reaching to his ankles. This is part of an "Introduction Scene". Broken: left upper and right lower corners. Ht. cm. 13, width cm. 10. The worshipper resembles the figure of Hammurabi on his stele, and it is thought that he must be one of that ruler's successors. 2000 B.C.

Hilprecht, *Expl.*, p. 528, fig. in text; Meyer, *SS.*, p. 40, note 1; Meissner, *AO.*, xv, p. 62, fig. 112; Jastrow, *CBA.*, p. 382; Mötefindt, *Klio*, xix (1923), p. 50; Montelius, *Die älteren Kulturperioden* ii, p. 199, fig. 627; Exped. Photos. 434, 436; Fig. 133.

MALE FIGURES

(478) Ur.

U. 3327; Baghdad.

The earlier temple of Ningal was erected by Kuri-galzu. Set back in a shallow recess in the north-west wall of the principal chamber and occupying the greater part of its area was a base, presumably for a cult statue. In the filling of the base, embedded in the brickwork, a number of small objects were found, evidently a foundation deposit—glass vases, a silver pot—"and a broken statuette in unbaked mud inscribed with the titles of a nameless commander". 1400 B.C.

Woolley, *AJ.*, v (1925), p. 372; *Ur Ex. Texts* i. Royal Inscr. (Gadd and Legrain), No. 160, p. 49, pl. xxxviii.

(479) Nineveh.

B.M.(?).

"I found two inscribed bricks of Tiglath Pileser II (745 B.C.) which stated that they belonged to a palace of that monarch. . . . Here I found the terra-cotta inscription of Sennacherib, and some crude clay idols." 750 B.C.

George Smith, *ADisc.*, p. 139.

(480) Ur.

?

When the interior of the great building, part of the temple of Nannar, in the courtyard of the Ziggurat was being excavated a fragmentary figurine in painted pottery was discovered. It has a long thin beard hanging down on to the chest, like those worn by men in the very early shell and slate inlaid panel found at Kish, and is quite different from the usual clean-shaven or short-bearded type illustrated in pictures of men in the South country. Both in paste and pigment the figurine is identical with the prehistoric hand-made ware of Ur, al-'Ubaid and Eridu. These peculiarities induce Mr. Woolley to propound the theory that the painted pottery is an Akkadian, not a Sumerian, product; that at the outset the Akkadian population extended down to the extreme south of the river valley, in which area this occupation came to an abrupt end, resulting in the disappearance of the old hand-made decorated wares. The best occasion for the change is afforded by the Flood, from which the Babylonian chronicles are dated, which must have drowned out the Akkadian population inhabiting low-lying primitive villages, whereas the Sumerians, in their well-built towns set on lofty sites, escaped the deluge. Fifth millennium.

Woolley, *AJ.*, viii (1928), p. 417; *Sumerians*, p. 12.

(481) Eridu.

B.M. 115.357.

A little figure with the top part pinched up to make a head. The front part is drawn out into a sharp peak, thus making the nose; no other features are indicated. The arms are sharply extended stumps, the lower part of the body is cylindrical. Round the head are two incised lines, perhaps intended to signify a turban and to show that the figure is male, for no other indications of sex are visible. Deep cream clay. It belongs to the prehistoric or early Sumerian period. Fourth millennium.

Hall, *PSA.*, xxxii (1919), p. 25, fig. 13; *JE.A.*, ix (1923), p. 191, fig. 7, pl. xxxvii, 2; Woolley, *Ur Ex.* i, p. 153.

(482) Khorsabad.

Louvre, No. 180.

A crudely modelled little figurine; the head is pinched up in front to make a nose, and again in two peaks at the top for ears; there are big dabs for eyes and a line for a mouth. Immediately below the mouth hangs a tongue-shaped strip of clay applied to the chin and garnished with incised crossed and vertical lines, evidently a beard with a wavy sheen. The arms are strips of clay flattened at the ends for the hands which are pressed against the chest. The lower part of the figure is cylindrical. There are incised flecks across the upper part of the arms and chest, apparently to depict a garment. Greyish-cream clay. Ht. cm. 9. This is one of the few very archaic figurines which are undoubtedly male. It was found in 1852 by Victor Place, probably among the foundation deposits buried at the gates of the fortifications of the city. Khorsabad was founded by Sargon (722-705), but if this little figure was a foundation deposit it must predate the city, and had evidently been treasured as an heirloom before it was dedicated to that sacred purpose. 3000 B.C.

Heuzey, *CFAT.* (1882), pp. 21f.; (ed. 1923), pp. 8f.; *FA.*, pl. iv, 1; *CAC.*, pp. 335f.; *DC.*, p. 250; De Longpérier, *NAA.*, No. 292.

(483) Susa.

?

The upper half of a disc or oval relief on which is incised the figure of a man who seems to be in violent action. His left arm is stretched out, and the hand looks as if it were covered by a boxing-glove: the other arm is held behind him and turned sharply down from the elbow with all the fingers spread out. His head is bound by a ribbon with floating ends, and he has long hair and a beard consisting of three lines scratched downwards from his chin. His garment is fastened by a girdle, and two bands, decorated by little lines, cross on his chest. His head is in profile to right, but his body is entirely frontal. Broken below the waist. Present ht. cm. 4, width cm. 8.5. The drawing has the appearance of a sketch, for the lines are boldly and rapidly traced, and in spite of its awkwardness it has a distinct sense of life and motion. The long hair and beard seem to show that the man was not a Sumerian; the crossed bands are worn by a goddess on a small plaque found at Ur, and there also they hang loosely, as if they were ornamental rather than an essential adjunct of dress. 2900 B.C.

De Mecquenem, *RA.*, xxii (1925), p. 8, fig. 5.

(484) Nippur.

C.B.S. 2758.

A flat slab in the shape of a figurine. The body is without detail and all the facial traits are made of applied dabs or strips of clay, big dabs for eyes, a wedge for nose, a long strip surrounding the forehead and hanging down on to the shoulders to represent a fringe of hair and side-locks; only one-third of the original strip remains, the part on the right side, the rest has fallen off. There are indications that a round beard was once applied. At the back the hair was turned up in a *krobylos* roughly modelled with an incised line for a head-band. Both arms (now broken) were held away from the body. Broken at the waist. Fine cream clay. Present ht. cm. 6. Here all the emphasis is laid on the face, since that is the distinguishing feature of a human being, but there is an attempt, although unsuccessful, to detach the arms from the body and to show that they were articulated. The *krobylos* was introduced very early, for it can be seen on the incised limestone tablets, and it is worn by the god on the Stele of the Vultures. 2900 B.C.

Fig. 134.

(485) Susa.

Coll. de Morgan, No. 280.

A male figurine with a large head and features crudely indicated; the ears stick out, the lower part of the body is cylindrical, the hands are clasped. First Elamite period. 2800 B.C.

Pézard et Pottier, *ASuS.*, p. 131.

(486) Nippur.

C.B.S. 6309.

A figurine of a man with a pinched nose, immense flat dabs for eyes, no mouth or beard, thick hair like a cap, and a flat chest, but the lower part of his body is cylindrical. His hands are placed on his chest, the right over the left. Broken at the hips. Deep cream clay. Present ht. cm. 7.5, width cm. 5. 2800 B.C.

(487) Abu Hatab.

VA. 5269, 5258.

A very rude figurine with a large head, cylindrical body and dabs for eyes in the hollows made by pinching up the nose, but so crookedly placed that the left one is

lower than the nose. In his arms, strips of clay attached to the shoulders, he seems to hold some object on a level with his left shoulder. Pale red clay baked cream. Ht. cm. 8. VA. 5258 has a pinched nose, dabs for eyes, and no mouth. An applied strip round the head serving as a head-band looks like a hat with a projecting brim; another strip adorned with vertical lines makes a necklace, and incised lines on the wrists are intended for bracelets. The left arm is broken at the shoulder, the right is bent across the body as if to hold a garment in place. The body is cylindrical with a spreading base, but down the right side is a series of incised lines apparently to show the fringed edge of a shawl; it is therefore one of the earliest instances among the terra-cottas of the use of the fringed shawl. Deep cream clay. Ht. cm. 11.5. 2800 B.C.

(488) Tello.

Louvre, No. 178.

A figurine of a man (headless) who wears a long garment, the folds rendered by incised lines only, and a thick collarette. Both hands are on a level with his waist. Pale red clay. Present ht. cm. 6. 2600 B.C.

Heuzey, *CAC.*, pp. 334f.; *DC.*, p. 250.

(489) Kish.

Ashmolean Museum, Kish 1925.283.

A bearded mannikin is seated on a low stool or stone. He has a wedge for a nose and dabs for eyes and ears; his hair is parted in the middle. Both arms were advanced, but are now broken. His legs are crossed, his feet are big and shapeless. At the back his body merges into the seat. Cream clay. 2700 B.C.

(490) Babylon.

VA.

A large figurine modelled freehand of a man with a very long beard. He has a big turban, brows marked by sharp ridges, quite flat almond eyes, a pointed nose, big ears sticking out, and a long beard rendered by vertical incised lines; his upper lip is shaven. He wears a tight garment. The face and body are coloured dark purplish-red, the hair and beard black. Broken at the waist and both arms. Great progress has been made in depicting the human countenance. The man is a Semite and has the characteristic beard and shaven upper lip. He belonged to a period when a turban was worn over the shaven crown, a custom prevalent in the time of Gudea. He must therefore have lived between Gudea's time and that of Hammurabi when the hair was worn cut short, with or without a turban. We might place him in the time of Ur-Nammu, who, on his stele found at Ur, is similarly apparelled. 2450 B.C.

(491) Susa.

Coll. de Morgan, No. 279.

A figurine of a mature man with hair combed down and cut short all round his head. The brows and eye-sockets are defined by rounded ridges and he has a long straight beard, but his upper lip is shaven. He wears a garment arranged diagonally over his left shoulder and covered with flecks, perhaps to represent tufts of wool like the early Sumerian garment. Broken at the waist. The fashion of the hair and beard are such as prevailed in the time of Hammurabi. 2100 B.C.

DP. i, pl. viii, 11; Pézard et Pottier, *ASuS.*, p. 131.

(492) Susa.

Coll. de Morgan, No. 281.

A bearded man sits upon a square base. He has a round head and stamped circles for eyes. He wears a loin cloth. His left arm is broken; his right is bent across his body

and he holds some object in his hand. Olive green clay. Ht. about cm. 15. Found on the Acropolis. 2400 B.C.

Pézard et Pottier, *ASuS.*, p. 131.

(493) Nippur.

I.O.M.(?).

The upper half of a rectangular relief. A man with shaven head and face turns to right. He wore a loin cloth, for the girdle round his waist is still visible. His left arm is bent on a level with his waist, and his hand is closed as if he held something. His right arm is lowered. Broken at the waist. The work is very fine, the face especially being most carefully delineated. The nose curves down slightly towards the tip, the upper jaw is somewhat over-hung. The shape of the skull is Sumerian. But in spite of the accurate observation of racial characteristics the artist had not emancipated himself from early conventions. The head and lower limbs are in profile, the torso fully frontal, although the discrepancy is partially concealed by the arm held in front of the body. The work recalls that of the time of Gudea and his successors. 2500 B.C.

Exped. Photos. 43, 44.

(494) Sippar.

I.O.M. 1353.

A relief showing a man who seems to be moving forward. He is clean shaven and has very large almond eyes and a large straight mouth. He wears a low turban and a loin cloth reaching to his knees and girt with a triple girdle. His left arm is detached from his body, bent at the elbow so that the hand rests on a level with his waist; his right arm is lowered and the fist is clenched and turned slightly upward as if he held a knife. Ht. cm. 9. The work is good, for there is a sense of force and movement in the figure, but the head is a little too large and the body is somewhat flat and dry. The man wears the ordinary working garb of the period. It was found in a part of the excavations which yielded only documents of the time of Hammurabi and Samsu-iluna. 2100 B.C.

Scheil, *SFS.*, i, fig. 10; Friedrich, *BAss.*, v (1906), p. 472, fig. in text.

(495) Abu Hatab.

VA. 6830.

A rectangular relief with rounded ends. On it is stamped a man walking to right. His hair is cut short all round his head, producing a caplike effect, and he has a short pointed beard, but his upper lip is shaven. His features are well formed, but his body is exceedingly elongated. He wears a garment reaching to his knees and strides forward with his left leg advanced. His left arm is bent and he holds a rod or implement diagonally against his shoulder. In his lowered right hand he grasps a bird by its wings, so that its legs dangle. Deep yellow clay. Ht. cm. 10, width cm. 4.5. The work is good, the inconsistency of portraying the head and legs in profile whilst the body is frontal is cleverly masked by making the left arm cross the body just at the point of transition. There is, however, an over-refinement in the attenuated figure and the outline is not sharp. 2380 B.C.

MDOG., Nr. 17 (1903), p. 18; Fig. 135.

(496) Bismayah.

University of Chicago Museum.

Part of a figurine of a bearded man, for only the head and shoulders are preserved. He has thick hair cut short all round his head and a beard trimmed to a point and con-

sisting of strands of hair naturally wavy, but not formally curled. His brows and eyelids are in slight relief, but his eyes are almond-shaped; his nose widens considerably at the nostrils. The folded edge of his shawl can be seen on his shoulder. The fragment is very important, for it is one of the rare figures in the round in an age when reliefs were almost invariably the form adopted. The treatment is excellent, and the transitions of the planes are carefully studied; but the nose still recalls the early triangular wedge, and the attempt to render the lips plastically has produced a pout. The style has not yet acquired the easy freedom of works of the time of Hammurabi, but still displays certain elements found in sculpture of the days of Dungi and his successors. 2350 B.C.

Fig. 136.

(497) Ur, Diqdiqqeh. ?

The top part of a tongue relief stamped with the head and shoulders of a man with straight short hair on his head and a rather straggling beard. His enormous almond eyes are enclosed in thick rims and his nose is large. Broken at the shoulders. One might have thought from his physiognomy that he was of foreign race, for he resembles the man on the fragment of a stele of Gudea in Elam (Cros, *NFT.*, p. 192, pl. x, 3). But the stele of Ur-Nammu discovered at Ur shows that this was the normal aspect of commoners in that period, and that their hair and beard were untrimmed in contrast to kings and gods whose beards were carefully trimmed and curled. 2200 B.C.

Woolley, *AJ.*, v (1925), pl. vii, 2, fig. 6.

(498) Susa. ?

A tongue relief of a man wearing a conical cap or turban. His eyes squint, his ears are placed too high, and he has a long beard and shaven upper lip. His thin right arm is bent and he holds some object on a level with his waist. Broken at the waist and much rubbed. The thin straggling beard, high cheek-bones, and strongly marked features betoken a foreign race. The conical turban and beady eyes recall certain figures seen in Hittite art, but this stamped relief is too early for any Hittite connexions. Perhaps it portrays an Anzanite like those on the fragment of a stele showing a bearded man with a convoy of prisoners (*DC.*, pl. 26, fig. 10a), who, however, does not wear a turban. 1800 B.C.

DP., i, pl. viii, 12.

(499) Nippur. I.O.M.

A semi-oval relief with the scene framed in a narrow moulded border. A shepherd is seated on a rock or natural elevation and plays a lute with a small round sounding board and a long handle. He has thick hair, a big nose, and possibly a short beard, for his chin seems unduly long. The eye appears to be correctly drawn in profile. No garment can now be seen. On each side is an animal, to right a dog with short pointed ears and a curly tail, to left a sheep; both creatures press close to the shepherd and seem to listen to the music. Reliefs of this nature seem to have had some religious meaning. 2350 B.C.

Hilprecht, *Expl.*, p. 528, fig. in text; *ABT.*, p. 59, fig. 42; *Transac. Depart. Arch., Univ. of Pennsylvania*, i (1904-5), p. 112, fig. 43; Meyer, *SS.*, p. 103, note 1; Meissner,

BuA., i, pp. 331, 334, pl.-fig. 201; Frank, *SBR.*, i, p. 233; Montelius, *Die älteren Kulturperioden*, ii, p. 186, fig. 599; Möbius, *Athen. Mitt.*, xli (1916), p. 147; Exped. Photos. 46, 47; Fig. 137.

(500) Ashur.

VA.

A rectangular relief with the top rounded. Two men stand facing each other; both have thick-set figures and wear a garment reaching to the knees. The one on the left is bearded and has close-cropped hair; his left arm is bent and his closed fist is on a level with his waist; his right arm hangs by his side. The other stands in the same attitude, but the whole of the upper part of his body is broken off. Broken: all the top part of the right side. Greyish-green clay. Much rubbed. 800 B.C.

(501) Kish.

P. 42; Louvre, Salle de Sarzec.

"The lower part of a statuette, the body entirely enveloped in a sheathlike garment with a fringed border, the feet indicated only by the incised lines which represent the toes, and tinted red. Fine friable dark grey clay. Present ht. cm. 7.1, width cm. 3.6." 2000 B.C.

De Genouillac, *PRAK.*, ii, p. 18, pl. vii, 5.

(502) Ur.

U. 6420.

A figurine of a man (headless) standing frontally with clasped hands. He wears a long plain robe girt round his hips by a broad belt, and on his chest are the crossed straps of a baldric. His arms are bare, but he has bracelets on his wrists. The nipples of his breasts are marked by little rings and he stands on a square base adorned with a double row of chevrons, the background cut away so that shell or enamel could be inlaid. Cream clay. The figure, with its stiff cylindrical form, looks like an archaic statue; it may be intended to represent a priest or a ruler in an attitude of reverence before a god. There is the upper part of another figurine depicting a mature man with long hair hanging on to his shoulders, and his beard arranged in the formal fashion in vogue among the Assyrians. His hands are clasped and the lower part of his body seems to have been cylindrical. Possibly this was the upper part of a similar statue. 1200 B.C.

(503) Warka.

VA.

A figurine of a man, headless, but showing traces of a square beard. He has a long plain garment fastened by a broad belt, on his wrists are bracelets and he seems to wear soft shoes. The nipples of his breasts are marked by a tiny round dab within an incised circle. His right arm hangs stiffly by his side, his left is bent and he seems to hold some object against his chest. Cream clay. The figure is rigid and the garment covers it like a sheath. The hands are big and roughly modelled, and the whole work recalls early Assyrian statues from Ashur. The fact that two figurines so much alike as this one and the one from Ur were found at different sites implies that the prototype was some well-known statue. Similar figures were found at Warka; probably they belong to the series of apotropaic figures. They are cruder than the one from Ur; apparently the craftsman tried to introduce certain changes into his model, with rather unhappy results. 1200 B.C.

Jordan, *UW.*, p. 58, pl. 79, l.

(504) Tello.

Louvre, Coll. de Sarzec.

A rectangular relief on which are two men proceeding to right. The first has a garment reaching to his knees and he holds a spear and sword. The second man is shorter and bearded; he is naked and seems to be bound by a rope fastened round his neck, which stretches backward, evidently attached to something behind him. The scene must be part of a convoy of prisoners. Red clay. 2200 B.C.

(505) Tello.

Louvre, Coll. de Sarzec.

A rectangular relief on which the field is bordered by a flat raised moulding. To right a bearded man, wearing a long garment, sits upon a square stool facing to left. Before him is a woman stooping forward and carrying a child astride on her back. Red clay. 2200 B.C.

(506) Tello.

Louvre, Coll. de Sarzec.

A small, almost square relief showing an artisan seated upon a low stool facing to right. He leans forward, working intently on a high curved object. A smith beating a bar of metal? 2200 B.C.

(507) Ur.

U. 6233; C.B.S.

A rectangular relief of a man facing to right and brandishing an implement above his head. He is bearded and appears to have a loin cloth reaching to his knees. He stretches out his left hand to touch or hold an object before him which looks like a great rectangular shield. As the lower part of the scene is broken and the whole work much rubbed it is difficult to ascertain what the subject represented. He may have been a smith working upon a metal object. Pale red clay. 2100 B.C.

(508) ?

Y.B.C. 10.020.

A fragment of an almost square relief illustrating a scene of men plucking fruit from a tree. On the left is the tree and a man or boy has climbed up into the branches. He looks back and stretches out his arm to another man standing at a little distance below him. As all the lower half of this figure is broken off his action cannot be definitely interpreted, but he seems to hold up with his left hand the end of a rope, or perhaps the net into which the fruit was cast when plucked. At the foot of the tree a third man bends forward, holding a hoe in both hands, intent upon dressing the roots of the tree. Both the boy and man wear small loin cloths, and all three workers have their hair closely cropped round their heads. The tree grew upon a slight elevation, depicted after the conventional fashion of rendering mountains by a series of imbrications. It must have been the middle of the scene, for on the left there was originally another man, bending forward in the same attitude as the other, but now only his hoe remains. Red clay. Broken: left side and lower half of the relief. Present ht. cm. 6.8, width cm. 7.5. This has been thought to be a work of the Neo-Babylonian period; but the fine, sharp outlines and the dry treatment of the meagre bodies are very different from the rounded contours and plump anatomy of the later age. The way the hair is cut, so that it looks like a thick cap, and the restricted loin cloths were common among men engaged in manual labour from the time of the dynasty of Sumer and Akkad. The symmetrical composition of the scene with the tree in the middle and the human beings balancing

each other in identical attitudes, suggests that this subject was not a genre one, but depicted a religious rite, such as the ceremonies of the Festival of the New Year. It is rare to find natural objects so realistically reproduced, but the relief of the wild boar hunt (No. 875) or the famous cylinder seal of Gilgamesh contending with a lion (B.M. 89.147) show how faithfully plant life was observed. This relief appears to belong to the time of Dungi or his successors. 2350 B.C.

Clay, *AA.*, v (1917, 1), p. 76, fig. 5, No. 5; Fig. 138.

(509) Senkereh.

B.M. 91.906.

A rectangular relief on which the scene is depicted lengthways. On the left are two men engaged in a boxing contest. Their hair is cut closely round their heads like a cap. The eye of the man on the left can be clearly seen, and it is drawn frontally, although his face is in profile. Both men have thin bodies with few anatomical details, and they wear loin cloths reaching to their knees and held in place by a girdle or cord round their waists. Both stand in an attitude of assault, with one clenched fist on guard and the other stretched out to deliver a blow upon the opponent's nose. There is much vigour and realism in their pose. Beyond them to right is another man turned to right and with his hands outspread over a great semispherical vessel resting upon a low foot or base. It seems to be a great drum which he is beating. His appearance is precisely like that of the combatants, but he is on a slightly larger scale. On the further side of the drum and facing to left is a figure seated upon a stool with a slightly curved seat. He wears a turban and a robe reaching to his ankles, leaving his bare feet uncovered. He clashes the cymbals in time to the throbbing of the drum. Ht. cm. 7, length cm. 11.5. Authorities differ as to the dating of this work; some consider it early, others place it about 1000 B.C. or even later. The caplike hair, the frontal eye, the turban of the seated figure, the loin cloths of the other three, are all indicative of the period before the First Dynasty of Babylon. Even the simple type of stool can be paralleled on monuments of that age; above all, the torsos of the three standing figures are drawn frontally, although the heads and lower limbs are in profile. The drummer's arm, stretched across his body, almost conceals this inaccuracy, but it is very noticeable in the case of the boxer on the left. The attitude of the boxers recalls some of the figures on the battle monument from Tello. On the stele of Gudea priests beat a drum, although it is not of this type. The animation of the scene combined with the errors in technique induces us to consider this work near to the times of Ur-Ningirsu. 2550 B.C.

Loftus, *Chal. and Sus.*, pp. 257f., fig. in text; Rawlinson, *FGM.*, i, p. 93; Meyer, *SS.*, p. 103; Meissner, *BuA.*, i, p. 421, fig. 137; Sidney Smith, *JRAS.*, 1926, p. 713, note 54; Schäfer-Andrae, *KAO.*, pp. 144, 641, fig. 475, 4; Fig. 139.

(510) Ur.

U. 7062; C.B.S.

The lower part of a rectangular relief widening at the base. On it are two figures wrestling. The upper part of their bodies from the shoulders upward is broken away. Cream clay. 2300 B.C.

(511) Kish.

Ashmolean Museum, Kish 1924.255.

A little fragment of a relief which preserves only the head, shoulder, and right arm of a man turned to left. His forearm is raised, and he seems to have been in contest with

an opponent who stood before him and whose left arm still remains, crossing the arm of the first man, for both their fists are clenched. The man on the right is clean shaven and has plump cheeks, a nose slightly curved and an eye correctly rendered in profile. The arm is incorrectly drawn, for the upper arm is much too short. The fragment was brought from a site near Kish. 2100 B.C.

Langdon, *EatK.*, i, p. 61, pl. vi, 2.

(512) Warka.

VA. 5979.

A man wearing a low turban and a long plain robe with a wide belt. His thick brows meet above his big nose, his sparse beard is in rippling strands, and in his ears are disc ear-rings with drop-shaped pendants. Like (No. 503) the nipples of his breasts are rendered by tiny knobs. He holds a flask with his left hand under it, his right grasping the neck. The work has all the characteristics of the Kassite period, and should more properly be classed among the apotropaic figures of a man with a flask (Nos. 954-66). 1600 B.C.

Jordan, *UW.*, p. 57, pl. 78, d.

(513) Warka.

VA.

A man wearing a *polos*-like turban and a plain robe. He has thick brows which meet, a big nose and a beard waved horizontally. Apparently he had ear-rings, and he holds a curved object in front of him. Perhaps a priest is represented. Kassite work. 1600 B.C.

(514) ?

VA. 8778.

The upper half of an oval relief stamped with the figure of a man who has a low turban, round knobs for eyes, a big nose, and a long square beard, but his cheeks and upper lip are shaven. He wears a heavy shawl thrown over his left shoulder; it passes across his chest and round his body, so that it folds over his left arm, but his right is bare, save for the bracelets on his wrist. Hanging low on his chest is a long necklace, fastened on both shoulders by a bossy clasp. His left hand is laid in his right in a gesture of reverence or prayer. Broken at the hips. Present ht. cm. 7.5, width cm. 6. The work shows marked traces of archaism, but it is sharp and good, and the devotional character of the attitude is well implied. It is that of Gudea in his statues or reliefs. 2600 B.C.

(515) Tello.

?

A fragmentary relief of a man turned to right with his hands clasped in prayer. His head and face are completely shaved, and his skull is Sumerian in shape, sloping gently up from the forehead in a low curve. He wears a shawl draped over his left shoulder and hanging over his left arm, whereas the right side of his chest and his arm are bare. Broken at the waist. Present ht. cm. 4.7. In physical characteristics and in attitude he recalls works of the days of Gudea, but this relief must be dated a little later than the time of that ruler. Found in Trench VII at a depth of m. 1.30. 2500 B.C.

Cros, *NFT.*, p. 144, pl. vii, 5; Frank, *KGB.*, i, 46, 4; Schäfer-Andrae, *KAO.*, p. 641.

(516) Ashur.

VA.

A figurine of a bearded man wearing a high pointed cap and a long straight garment, but the lower part of his body is cylindrical. His eyes are made of double dabs of clay, the smaller superimposed upon the larger; he has a pinched nose, a line for a mouth, a

square beard and ears which stick out and are pierced for well-preserved copper ear-rings. His left arm is folded on his chest, his right hand is raised with open palm in an attitude of prayer. The figurine is interesting, because it shows that men also wore ear-rings. The work is very elementary, the raised hand is grotesquely large, but the attitude, however travestied, shows that the figurine belonged to the time when men supplicated the gods with hand lifted in adoration. Pale red clay. There are five examples; in one case the position of the hands is reversed. 2500 B.C.

Andrae, *AIT.*, p. 77, fig. 53.

(517) Tello.

?

In Trench X at a depth of m. 2.20 a brick of Ur-Ningirsu was found with a relief of a man facing to left. He has a long beard and on his head is a turban. He wears a tight garment reaching to just above his knees. His left arm is bent with the closed hand against his chest, his right hand is raised with the palm turned outward. He stands upon a ledge or exergue. Ht. cm. 12, width cm. 4.7. The work was never very sharp and is now much blurred, but the composition is cleverly adapted to fill the space. It well illustrates the attitude of prayer described in the Sumerian ritual: "The Sumerians evolved a still higher liturgical form, called 'prayers of the lifting of the hand', intended for private devotion in the temple. These were said by the worshipper, standing with right hand upraised before his god, and the left placed across the waist." (Langdon, *Transac. III Intern. Congress Hist. of Religions* (Oxford, 1908), p. 250.) The figure resembles the rock sculptures of Seripul where the turbans of several of the figures are marked by little lines indicating a hairy stuff, just as it is on this terra-cotta relief. The long beard and short garment might imply that he was a foreigner, but more likely he was a commoner, for they, at any rate at a rather later period, had untrimmed beards and short garments for the sake of convenience. 2550 B.C.

Cros, *NFT.*, pp. 145f., fig. in text.

(518) Abu Hatab.

VA. 7520.

A small relief in the shape of a blunted triangle on which is stamped the figure of a man facing to left. He is clean shaven and has a round, rather plump face; he wears a turban and a great shawl draped over his left shoulder and around his body, leaving his right arm free. His left arm, covered by the shawl, is bent at his waist and he holds a slender rod by the upper end. His right hand is raised with the palm turned outward in token of reverence. Whitish-grey clay. Ht. cm. 6.7, width cm. 3.5. The work is very fine and the outline of the figure is cut deeply into the background, thus making the relief more salient. Kindred terra-cottas were found with a tablet of Bur-Sin, an age to which the relief seems to belong both from the shaven crown and face of the man, the style of dress, as well as from the fact that although the drawing is delicate and skilful, yet the frontal presentation of the chest is in flagrant contrast with all the rest of the limbs in profile. 2400 B.C.

MDOG., Nr. 17 (1903), p. 18.

(519) Ur.

U. 2991, 1366.

The upper half of a relief depicting a man who faces to left and raises his right hand with open palm in adoration. He is clean shaven and wears a turban and a shawl over his left shoulder and across his chest. His left hand holds some object on a level with his

waist. Broken at the hips. Pale red clay. The details are deeply and rather coarsely incised. U. 1366 is the lower part of a figure of this type, showing the fringed shawl and his two feet turned to left. 2350 B.C.

(520) Kish.

P. 10; Louvre, Salle de Sarzec.

A rectangular relief on which is stamped the figure of a man facing to left. He has thick hair cut short and a long beard. He is bare-headed, but is clad in a great shawl which passes over his left shoulder and laps over his arm, which is folded across his waist to keep the shawl in place. His right arm and chest are bare, and he raises his hand with open palm in a gesture of prayer. Pale red clay with a metallic sonority. Ht. cm. 11.9, width cm. 5.9. The costume and attitude recall the figure of Hammurabi on his stele, but this relief must be somewhat earlier, for the figure is less stiff and better proportioned, and the gesture is simple and natural. 2200 B.C.

De Genouillac, *PRAK.*, ii, p. 16, pl. iv, 4.

(521) Nippur.

C.B.S. 4988.

The lower half of a relief showing the lower limbs of a man who turns to left. His figure is very like that of the worshipper introduced by the goddess (No. 530), but here he faces in the opposite direction and wears a short undergarment and over it a fringed shawl. Cream clay. Present ht. cm. 8, width cm. 5.8. 2100 B.C.

(522) ?

Y.B.C. 2998, 2999.

A tongue relief on which is the figure of a mature man turned to right. He has short hair and a long formally waved beard. His eye is correctly rendered in profile and his head is covered by a large rounded turban with a wide border. He wears a shawl with fringed edges wrapt around his body and held in place by his left arm folded across his waist. His right hand is raised with the fingers stiffly extended in an attitude of prayer. A necklace hanging round his neck was evidently of flexible links, for it is depicted by herringbone pattern. The work is excellent and such details as the ear, or the hair, straight at the nape of the neck below the turban, but breaking into little curls in front of the ear, are admirably portrayed. At the back of the relief and especially on the right edge are numerous finger-prints made by the potter when he held the piece in his hand to touch up little points with a tool. Pale red clay baked cream. Ht. cm. 11, width cm. 4.7. Allowing for difference of material this subject is almost an exact reproduction of the figure of Hammurabi as depicted at the head of his Code of Laws. That portrait may have been regarded as the official one, and therefore it is possible that it was copied in this more humble material in order that these little reliefs might be dedicated by his officials or subjects as a record of a vow made for the long life and prosperity of the ruler. There is a second example which must have been made in the same mould, for it is identical in every particular, even to the protuberance sticking out from the back of his right leg, evidently some flaw in the mould. This second example was more uniformly baked than the first, for the whole surface is cream, instead of showing gradations of tint from cream to rose as the other does. The measurements, too, are the same, but the edge of the second copy is more even, and it looks as if the surface at the back had been sliced off with a tool, for it is thinner and flatter than the other and there are no finger-prints. Perhaps these pieces are from Babylon, for fragments of two similar reliefs, now in Berlin, were discovered there. 2100 B.C.

Fig. 140.

(523) Susa.

Coll. de Morgan, No. 336, *d, e*.

"A little personage with a long beard and wearing a shawl reaching to his feet. His hands are clasped. White clay, probably originally enamelled." The second example is broken at the waist. He has long hair hanging down his back, and a beard, traits which suggest that he was of foreign origin. 1600 B.C.

Pézard et Pottier, *ASuS.*, pp. 149f.

(524) Ur.

U. 1385; B.M.

The upper part of an oval relief broken diagonally across the middle. It depicts a bearded man with hair clustering thickly round his neck and bound round his head by a narrow fillet. His left arm is folded across his body, his right is raised in adoration. Broken at the waist. Red clay. Much rubbed. It seems to be from a tired mould. 2300 B.C.

Woolley, *AJ.*, v (1925), pl. vii, 2, fig. 4.

(525) Tello.

?

A fragment of an oval relief showing a man facing to right. His hair is bound and hangs upon his shoulders in a thick curly mass and he has a short beard. Both his hands are raised and joined in supplication. Present ht. cm. 6.5, present width cm. 5. The fragment was found in Trench VIII at a depth of cm. 40. The attitude suggests one suing for mercy rather than a worshipper of the gods; his whole appearance calls to mind the fragment of a bas-relief, doubtless portraying a man of the city of Anzan captured by Gudea (*DC.*, pl. xxii, 6); he is perhaps a foreign suppliant. 2300 B.C.

Cros., *NFT.*, p. 144, fig. in text.

(526) Kish.

P. 11-3; Louvre, Salle de Sarzec.

A mould for making a relief of a man facing to left. He is clean shaven and wears a high conical head-dress like a priest, and a garment which reaches to his knees and folds over in front, the edge being decorated with a fringed border. His right arm is bent across his body, his left is extended in a gesture of devotion. Only the right half of the relief is preserved. Deep cream clay. Ht. cm. 13.6, present width cm. 5.7. His apparel, and especially the conical cap, recall figures of priests. 1000 B.C.

De Genouillac, *PRAK.*, ii, pp. 16f., pl. iv, 5-7.

(527) Ashur.

VA. 8365.

An enamelled terra-cotta relief of a man facing to left. He has closely-cut hair and a short pointed beard and moustache. He wears a garment with fringed borders twisted round his hips and shoulders, with one end draped across his chest like a cape; it resembles the costume worn by the foreigners depicted in the grave of Amenhotep-Huj near Thebes. He stands in an attitude of devotion with his left hand a little advanced and open, his right raised and clenched with the index finger pointing towards the object of his adoration. On the left side of the relief is a three-line inscription which is so defaced that it can only be read tentatively. The relief was found in the palace of Ashurnasirpal and in each upper corner is a nail-hole. Broken above the knees. The fashion of wearing short hair and a close beard was utterly non-Assyrian, both ethno-

logically and by custom, for the Assyrians were endowed by nature with abundant curly locks. This man, if he is not a menial, must be a foreigner. 870 B.C.

Andrae, *MDOG.*, Nr. 36 (1908), pp. 19f., fig. 6; *FWA.*, p. 133, fig. 231; Meissner, *AO.*, xv, p. 115, fig. 199; Mötefindt, *Klio*, xix (1923), p. 44; Contenau, *MAO.*, fig. 70; Photo. *VAP.* 1661.

(528) Ur, Diquiqqeh.

U. 1229; B.M.

A figurine of a man (headless) clasping a goat to his chest with both hands. The lower part of his beard is still visible, and he wears a long plain robe. The goat is turned to right, but its head faces to the front. It has long curving horns. 2500 B.C.

Woolley, *AJ.*, v (1925), p. 19, pl. vii, 2, fig. 11.

(529) Susa.

Coll. de Morgan, No. 282.

A figurine of a man carrying a goat. His head is broken, but he had a round beard. He wore a fringed shawl, but the lower part of his figure is cylindrical. The work is very rough, the arms being simply blocked out, and the goat is scratched in so minutely that it is almost invisible. 2500 B.C.

DP., i, pl. viii, 15; Pézard et Pottier, *ASuS.*, p. 132.

(530) Ur, Diquiqqeh.

U. 1312; B.M.

The upper part of an oval relief stamped with a design of a man turned to left. He has a rounded head shaven completely bare and his face is also shaven. He wears a shawl over his left shoulder and chest, the surplus stuff falling over his left arm which is pressed against his side because he holds a small goat in his hand. His right hand is raised with the palm open in a gesture of adoration. Broken at the waist and rather rubbed. Cream clay. The figure and the style of the work recall the stele of Gudea, but the drawing is freer, and the pose is very natural. The goat is almost microscopic and is introduced as a minor accessory in the scene. 2500 B.C.

Woolley, *AJ.*, v (1925), pl. vii, 2, fig. 5.

(531) Ur, Diquiqqeh.

U. 1313; C.B.S.

A small tongue relief stamped with the figure of a man standing frontally. Both his head and face are shaven and he is clad in a great shawl draped diagonally; he also has a necklace of two strings of big beads. With both hands he clasps the legs of a goat which he presses to his chest. The creature is turned to right, but twists its head towards the front. Broken at the knees and much rubbed. 2450 B.C.

Woolley, *AJ.*, v (1925), p. 19, pl. vii, 2, fig. 13.

(532) Tello.

AO. 8219.

A figurine of a man who stands frontally and holds a goat. He has a low turban, a carefully waved beard and a big nose. He wears a great shawl with a fringed border gathered round him and folding over his bent left arm. With both hands he holds the goat turned to right, and the animal turns its face towards the front. The figure was broken in half, but the two pieces join perfectly. 2450 B.C.

Fig. 141.

(533) Ur.

U. 1010; B.M.; C.B.S.

A rectangular relief with rounded ends. A bearded man stands frontally and holds a goat with both hands round its body, so that its legs hang down below. The man has a low turban, large almond eyes, big ears, and a straight beard. He is clothed in a large shawl draped diagonally. The goat turns to right, but its head faces frontally; it has very short horns. Broken at the waist. Greenish-white clay. U. 1314 and 15671 are fragments of the lower part of similar figures showing the bottom of the fringed shawl and his two feet. The man's dress and beard are just such as are seen on the stele of Ur-Nammu found at Ur, and this piece may belong to the reign of his son Dungi. 2400 B.C.

Woolley, *AJ.*, iii (1923), p. 332, fig. 6.

(534) ?

Y.B.C. 10.034.

The upper part of an oval relief. A worshipper stands frontally and holds a goat with both hands round its body, so that its legs stick out below. The animal's body is in profile to left, but it turns its head towards the front. The man has a low rounded turban, almond eyes in lids marked by heavy ridges and a beard of separate strands very slightly rippled. His upper lip is shaven. He wears a great fringed shawl of heavy stuff and a wide necklace decorated with herringbone pattern. The goat's fleece is stippled and the creature seems to have long flapping ears, short horns, and a stumpy tail. Broken at the hips. Good work. Present ht. cm. 8.5. Cream clay. 2400 B.C.

Fig. 142.

(535) Nippur.

C.B.S. 12.290.

A tiny tongue relief stamped with the figure of a bearded man standing frontally and holding a goat against his chest with both hands. The goat turns its head to the front. The man has a rounded turban and a fringed robe. Broken at the waist. Greyish-green clay. Present ht. cm. 6. 2400 B.C.

(536) Tello.

Louvre, No. 186.

A rectangular relief with rounded ends, now broken into two pieces which, however, permit one to reconstruct the whole. A man stands frontally and holds a goat with both hands round its body. The goat, although turned to left, faces the front; its fleece is stippled, and it has a stumpy tail. The man has a rounded turban with a wide border, almond eyes below clearly marked brows, a big nose and a beard of loose, slightly waved strands. A great shawl decorated with a fringed edge is thrown over his left shoulder and around his body; beneath it one sees his bare feet. Yellowish-green clay. Ht. cm. 14. 2400 B.C.

Heuzey, *CAC.*, pp. 341f., fig. in text; *DC.*, p. 251, pl. xl, fig. 4a, b; Jastrow, *Bildermappe*, fig. 87; Meissner, *BuA.*, i, p. 235, pl.-fig. 102; *AO.*, xv, p. 56, fig. 101; Meyer, *SS.*, p. 68; Mötefindt, *Klio*, xix (1923), p. 6.

(537) ?

VA. 2085.

The upper part of an oval relief with the figure of a worshipper who holds a goat turned to left. He is bearded and wears a rounded turban, a fringed shawl, and a necklace ornamented with herringbone pattern. There are traces of the goat's head in front of his

right shoulder; the rest of the animal's body is broken away with the lower part of the relief. Very fine work. Green clay. Present ht. cm. 5.5, width cm. 4.5. 2400 B.C.

(538) Nippur.

I.O.M.(?).

A rectangular relief on which is a mature man who advances to right. He has short hair crowned by a rounded turban and a long beard carefully waved in rippled strands. He wears a fringed shawl draped over his left shoulder and held in place by his bent left arm, which he stretches out a little, so that a small goat may rest upon it. The creature is balanced on the length of his arm with its four legs stuck out on each side. The man stands upon a base ornamented with flutings, perhaps to represent the entrance to the temple. The work is excellent and the figure resembles a portrait study. The style recalls work of the time of Hammurabi; perhaps it is that ruler himself or one of his immediate successors who is portrayed. 2100 B.C.

Exped. Photo. 205; Fig. 143.

(539) Sippar.

I.O.M. 1360.

A rectangular relief of a man walking to right and carrying a goat or ibex slung round his neck; he grasps its legs with his left hand, whilst his right arm is bent and in his hand he grasps diagonally against his shoulder a big curved knife or club with a flat blade and a rounded top. His hair is cut short all round his head and he has a close, short beard. He wears a turban and a loin cloth held in place by a cord or girdle round his waist and reaching to his knees, leaving the upper part of his body bare. He has a pointed nose and excellently modelled arms and legs. Ht. cm. 13. The relief has been attributed to the period of Naram-Sin, but the drawing seems too advanced for such an early date. The only other examples of a man carrying a goat in this fashion are to be found in Hittite art, but it is not improbable that such an easy and convenient method was put into practice quite early. Short hair without any head covering, a close beard, and an abbreviated garment were the working garb of commoners from the days of Ur-Nammu to those of Hammurabi: this relief has more affinities with the end of that period, a belief strengthened by the fact that most of the documents found at the same time were of the period of Hammurabi and Samsu-iluna. 2100 B.C.

Scheil, *SFS.*, i, pp. 88f., fig. 12; Meyer, *SS.*, pp. 26, 102, note 2, p. 103.

(540) Susa.

Coll. de Morgan, No. 336h.

"A figurine of a worshipper holding a goat. Whitish clay with traces of yellow enamel." 1600 B.C.

Pézard et Pottier, *ASuS.*, p. 150.

(541) Babylonia.

Louvre.

A figurine made in a double mould. Herakles, bearded and mature, holds his club in his right hand and leans upon a pedestal covered by a lion's skin. Poor as the work is, the figurine is interesting because it is a feeble copy of the same original from which the statue called the Farnese Herakles was derived. The statue in Naples was a work of the Imperial age, but the terra-cotta is a proof that the original must have been much earlier, and those authorities may be correct who consider it a creation of the school of Lysippos. 250 B.C.

Heuzey, *CFAT.* (1882), p. 48, No. 112; (ed. 1923), p. 35.

(542) ?

B.M. 91.812.

The lower part of a figurine of Herakles turned to right, wearing the lion's skin and holding the club in his lowered right hand. Greenish-yellow clay. 250 B.C.

(543) ?

N.B.C.

A figurine cast hollow in a double mould. Herakles, mature and bearded, stands with his left leg flexed and the lion's skin draped over his left arm. In his left hand he holds the apple, whilst he rests upon the reversed club he holds in his right hand. The back of the figure is not moulded, but there is a large round vent-hole between the shoulder blades. Poor work. Yellow clay. Ht. cm. 14.3. 250 B.C.

(544) Warka.

Ashmolean Museum, 1923.303.

A figurine of Herakles made hollow in a double mould. He has a thick wreath and drapery over his bent left arm. He holds an apple in his left hand and rests his right on his reversed club. Pale red clay with a chalky white slip and traces of pink on the flesh. Found by the Weld Blundell Expedition 1922-3. 250 B.C.

(545) Susa.

Coll. de Morgan, No. 301.

A figurine of Herakles holding in his left hand the apple of the Hesperides. 250 B.C. Pézard et Pottier, *ASuS.*, p. 137.

(546) Nippur.

C.B.S. 4927, 2763; H.S.M. 2039.

A figurine of Herakles (headless). He holds his reversed club in his right hand and wears a strap to support his quiver; over his left arm he carries the lion's skin. No. 2763 is a replica, also headless and broken at the knees. H.S.M. 2039 is a head of the type of Herakles Farnese encircled by a fillet. Traces of white slip. 250 B.C.

Exped. Photos. 379, 450.

(547) ?

VA. 3923.

A head of Herakles(?) made hollow in a double mould. The core of the clay is red and the outer surface is coated with stucco, over which the paint is applied. The man has rugged features and a thick curly beard. The flesh is red, the eyes yellow with black rims, the head-band yellow; the beard was black, but is now destroyed. At the neck is a finished edge, as if the head were made to be stuck on to some projection. Poor work. Ht. cm. 11. 200 B.C.

(548) Nippur.

I.O.M.; C.B.S. 1967.

A cast of a figurine of a Persian(?) soldier wearing a hood fastened under his chin and a tunic with a girdle knotted in front. He holds a spear in the crook of his arm and a sword(?) in both hands. Very rough, details obliterated. Broken at the knees. Present ht. cm. 9. 400 B.C.

(549) Kish.

Ashmolean Museum, Kish 1923.381.

A mould for making a figure of a soldier wearing a tunic to his ankles and a cloak fastened on his right shoulder. A dagger is stuck into his belt. His right arm is lowered by his side. 400 B.C.

(550) ?

Y.B.C. 10.107.

An armed man carrying an oval shield and holding a short sword in his right hand. He is naked, but a rider's cloak hangs over his back and is fastened across his chest by straps attached to a clasp on his left shoulder. Broken: head and legs below the knees. Present ht. cm. 12. 250 B.C.

Fig. 144.

(551) Nippur.

C.B.S. 1955, 12.421.

"A Greek soldier." A figurine of a man (headless) who has a tunic and a large oval shield. Red clay. Very poor work. No. 12.421 is a replica, broken at the waist. 200 B.C.

(552) Babylonia.

Louvre.

A Parthian warrior wears a pointed cap or head-piece and a padded tunic reaching to his knees. He carries a long oval shield reinforced by a metal band. Ht. cm. 14. There are several other examples, all very roughly worked; some are of red clay, others of very hard greenish clay. 100 B.C.-A.D. 100.

Heuzey, *CFAT*. (1882), p. 48, Nos. 118-24; (ed. 1923), p. 36; *DC.*, p. 256.

(553) Ashur.

VA.

A figurine of a bearded warrior clad in a pointed head-piece and a sleeved tunic. He carries a small round shield with a bossy *umbo* on his left arm and holds a sword diagonally in his right hand. Broken at the waist. The impression is much blurred, the face being almost without detail. Red clay once covered with a white slip. Another example is very similar, but he seems to wear a cuirass, and below it are traces of leather tabs. Red clay, white slip. A smaller example is headless and very blurred. A.D. 100.

Fig. 145.

(554) Warka.

VA.

A very rough figurine of a warrior holding a sword against his right leg and carrying on his left arm a long oval shield with a central ridge. Cream clay, with traces of white slip. Found in the top stratum of the Wuswas temple. A.D. 100.

Jordan, *UW.*, p. 59, pl. 79, *k*.

(555) Warka.

B.M. 91.786; VA.

A man reclining upon a mattress supports himself upon his left elbow and holds a bowl in that hand. He wears a pointed cap adorned with ornaments in relief in the middle of the lower edge and at each side. His face is long, flat, and apparently clean shaven. He wears a padded tunic reaching to his knees and leggings wound round his legs. His right arm is stretched along his side. The mattress is ornamented with herring-bone pattern, but there is no sign of a couch. This and similar figurines were found strewn in the earth around the glazed Parthian slipper coffins. A.D. 100.

Loftus, *Chal. and Sus.*, p. 213, fig. in text; Dieulafoy, *Art Ant. de la Perse*, v, p. 36, fig. 34; Rawlinson, *Sixth Great Monarchy*, p. 386, fig. in text; Jordan, *UW.*, p. 61, pl. 82, *h*; Fig. 146.

(556) Babylon.

Louvre.

A man reclines, supported upon his left elbow. He wears a pointed cap and a sleeved tunic, and besides these he has a mantle thrown over his feet. In his left hand he holds

a cup; his right arm is extended along his side. The figurine was the gift of M. Guillaume Rey. 200 B.C.

Heuzey, *CFAT*. (1882), p. 48, Nos. 118-24; (ed. 1923), p. 34, note 2.

(557) ? New York, Coll. of Mrs. Riefstahl.

A figurine made in a single mould with the back smoothed flat. A man lies upon a mattress; he supports himself upon his left elbow and holds a cup in his hand. His right arm lies along his side. He wears some sort of head-covering and a padded tunic with long sleeves and a belt, the whole being adorned with innumerable horizontal grooves. The figure has been considered feminine on account of the long hair hanging on to the shoulders, but Parthian riders have long hair, and the costume is identical with those of the masculine figures of the type. The mattress is plainly visible, and is decorated with herringbone pattern. 300 B.C.

Hans Henning von Osten, "Seven Parthian Statuettes", *Art Bull.*, vii (1926), p. 173, fig. 7.

(558) ? Y.B.C. 10.077, 10.052, 10.151-3, 10.155, 10.163.

A figure made in a single mould with the back smoothed flat. A man lying on a mattress wears a pointed cap, a tunic with grooved folds reaching to his knees and bracelets on his wrists. He rests on his left elbow and holds a cup in that hand. Cream clay, red in the breaks. Ht. cm. 10.5, length cm. 10.7. No. 10.052 is the same type, but is smaller. Very rough work. Red clay covered by a white slip. Ht. cm. 9.5, length cm. 10.5. A.D. 200.

Fig. 147.

(559) ? Y.B.C. 10.045.

A figure made in a single mould with the back smoothed flat. A Parthian lies upon a mattress. He has thick hair, but no cap, and he wears a tunic to his knees with long sleeves and girt by a narrow girdle; down the middle of the front is a central panel marked by horizontal striations between double vertical lines. Very rough work. Dark yellowish-green clay. Ht. cm. 6.5, length cm. 9.5. 250 B.C.

(560) Nippur. H.S.M. 2057.

A youth wears a pointed cap, a long tunic, and leggings. He lies upon a mattress and rests on his left elbow whilst holding a cup in that hand; his right is extended along his side. Traces of white slip and of pink colour. A.D. 100.

Fig. 148.

(561) Tello. Ashmolean Museum.

A mould for making a relief of a man reclining upon a mattress. He supports himself on his left elbow, whilst his right is stretched along his side. His face is flat and triangular, the features summarily indicated. He wears a full tunic reaching to his knees, a necklace, and bracelets on his right wrist. A.D. 100.

(562) Babylon.

?

A figure made in a single mould of a man (headless) who stands frontally and wears a tunic with long sleeves; it reaches to his knees and is adorned by numberless vertical lines to suggest pleats, with horizontal lines for the lower border. He has folded leggings wound round his legs, and round his waist is a girdle knotted in front with hanging ends. His left arm hangs by his side, the hand holding a wreath; his right arm is bent, and he holds a cup in front of him. Broken: head, feet. The background of the relief exceeds the figure. A fine fragment, found at Babylon, portrays a Persian wearing a garment with vertical and horizontal folds. It dates all figures with similar vesture. 400 B.C.

Koldewey, *WB.*, p. 274, fig. 216; Reuther, *ISB.*, p. 39, fig 49.

(563) Region of Baghdad.

Louvre.

A figure made in a single mould of a man wearing a tunic reaching to his knees fastened by a girdle knotted in front with long hanging ends. He holds a cup in his right hand. 400 B.C.

(564) Babylon.

?

A figure made in a single mould of a man wearing a long-sleeved tunic reaching to his knees. It is girt by a belt tied in front, so that the long ends hang down. He has leggings, and over his shoulders is a great rider's cloak. His hands are crossed on his breast. The background of the relief surpasses the outline of the figure. Several examples. 400 B.C.

Koldewey, *WB.*, p. 275.

(565) ?

Y.B.C. 10.121.

The headless figure of a man wearing a garment with many folds and a rider's cloak. He is bound round the chest and thighs by double bands which may be decorative. Traces of white slip. Present ht. cm. 9.5. 400 B.C.

Fig. 149.

(566) Babylon.

?

A figure made in a single mould. A man wears a tunic set with innumerable grooved vertical lines, and girt by a broad belt. He has leggings and a big rider's cloak fastened on his chest, but falling back over his shoulders. Both his hands finger the fastening of his cloak. Broken: head, feet. 400 B.C.

Koldewey, *WB.*, p. 273, fig. 214.

(567) Warka.

VA. 5978.

A rectangular relief depicting a man (headless) clad in a long garment which reaches to below his knees; it is girt by a broad belt. He holds a vase in front of him with both hands, one clasping the body, the other the neck of the vessel. His legs are mere scratched lines, branching into triple strokes for feet. Cream clay. Present ht. cm. 7. This is probably an apotropaic figure, akin to the series of a man holding a flask. 500 B.C.

Jordan, *UW.*, p. 58, pl. 78, *q*, *r*.

(568) ?

B.M. 91.814, 91.799.

A figurine of a seated youth who wears a three-cornered head-dress and an open tunic like Attys. He holds a cluster of grapes in his left hand and a bird in his right,

both pressed against his chest. Poor work. No. 91.799 is similar, but the youth is nude and holds a large jar(?) up against his left shoulder. 200 B.C.

(569) Babylonia.

Louvre.

A figure of a nude youth seated upon a rock or elevation, now partly broken. He wears a three-cornered cap and holds a large object with both hands. 100 B.C.

(570) Babylonia.

Louvre.

A large figure made in a double mould of a youth wearing a three-cornered cap and a thin mantle drawn so closely round him that his left arm is pinned to his side. Broken at the hips. There are other examples, some made to the waist only, but always with the three-cornered head-dress. 100 B.C.

Heuzey, *CFAT*. (1882), pp. 48-50, Nos. 125-33.

(571) ?

B.M. 91.887.

The torso of a youth, made hollow in a double mould and with the two halves roughly welded together. The bodily forms are fleshy, with much stress laid upon details. Poor work. Present ht. about cm. 17. 200 B.C.

(572) Susa.

Coll. de Morgan, No. 303bis.

"Statuettes of comic actors. Hellenistic style." 300-200 B.C.

Pézard et Pottier, *ASuS.*, p. 137.

(573) Nippur.

I.O.M. 2762.

A little head, so uncouth that it is scarcely human. A ridge is pressed up along the front of the lump to serve as a nose, the mouth is a deep gash, punched holes serve as eyes. The lower part of the face, where the chin should be, is blunted, perhaps to indicate a beard. 2900 B.C.

Fig. 150.

(574) Nippur.

C.B.S.

A primitive head with a roughly triangular face. The nose is almost flattened out, and the mouth, once a shallow groove, is now partly obliterated. The eyes are immense clay pellets, stuck on at unequal distances and punched in the middle to indicate the pupils. Fourth millennium.

Fig. 151.

(575) Tello.

Louvre, No. 181.

"A little male head of a very archaic type. He has hair falling on to his shoulders in a rounded mass, and a round beard like those seen on the Stele of the Vultures, but this is certainly earlier. Greyish-green clay. Ht. cm. 4." 2800 B.C.

Heuzey, *CAC.*, p. 336; *DC.*, p. 250.

(576) Susa.

?

A very primitive male head. The top of the head and the lower jaw are rounded, the nose is pinched up in a sharp point which sticks straight out, the eyes are immense dabs. 2800 B.C.

DP., i, pl. viii, 13.

(577) Nippur.

C.B.S. 12.428.

A very primitive Sumerian head with a rounded shaven skull, a broad wedge for nose, big dabs for eyes, a crooked gash for mouth, and immense ears which are really shallow depressions scooped out at each side of the head and pierced in the middle for the passage to the drum. There is an attempt to mould the brows in relief. 2800 B.C.

Fig. 152.

(578) Ashur.

VA. 7173.

A little male head wearing a hat with a projecting brim. The nose is pinched, the eyes are large dabs. There are four other examples, but the hats are flatter. One has incised lines radiating out from the centre to represent woven work. 2700 B.C.

Fig. 153.

(579) Nippur.

C.B.S. 6311.

A Sumerian head with a shaven crown. The eye-sockets are incised, so that the eyes stand out like almond-shaped reliefs below the thick lids and marked brows. The nose, now flattened, was large, the mouth very small. The ears are like applied rolls of clay affixed to the sides of the head at too low a level. The lower part of the face and the neck are very fleshy. 2700 B.C.

Fig. 154.

(580) Ashur.

VA. 5889.

A male head tilted up at such a sharp angle that the nose points almost straight upwards. The head is covered by a low turban and below it a fringe of hair is visible, rendered by delicately incised strokes and ending in a longer lock curled at the end and laid absolutely flat against the cheek in front of each ear. The turban is also covered by fine lines, perhaps to indicate that it was made of a strip of camel's hide, such as modern Arabs wear. The enormous flat eyes are set in almond lids made like a tiny flattened ridge. The nose is straight with wide nostrils; the mouth is a small straight line and the chin is very long. The tiny ears are pierced for ear-rings. The base of the neck spreads out and is finished off smoothly, as if the head were complete in itself. Very smooth red clay. Although found at Ashur, the head is purely Sumerian in character and impresses one as quite different from the local terra-cottas, both in clay and in style: perhaps it was a trophy brought from the conquered southern lands. The curious flat curl and heavy head-dress are so stiff and unnatural that the whole thing may be a wig. The hairy turban is like the one worn by the man in prayer on the relief from Tello (No. 517) dated in the time of Ur-Ningirsu, to which period we may tentatively assign this little head. The pierced ears recall those of the man in an attitude of prayer from Ashur (No. 516); it is an unusual detail. 2550 B.C.

Figs. 155, 156.

(581) Surghul.

?

"Found in the necropolis of early Babylonian graves, a little male head whose far-projecting nose is pierced on the lower side with two holes for nostrils: the eyes and ears are also recognizable." 2300 B.C.

Koldewey, *ZA.*, ii (1887), p. 415.

(582) Kish.

P. 8; Louvre, Salle de Sarzec.

A fragment of a relief showing a man's head in profile to right. He has thick hair cut short all round and a full beard covering his cheeks and chin, but leaving free his upper lip. Pale red clay. Present ht. cm. 3.4, present width cm. 4. 2000 B.C.

De Genouillac, *PRAK.*, ii, p. 16, pl. xiv, 5.

(583) Ashur.

VA.

A little head of a man wearing a high cap which curves forward into a point like that of a punchinello; it is decorated with punched rings all round the lower border, and there are three more such rows of rings from the edge to the topmost point. The face is flat and triangular with a little pointed beard marked by lines radiating out from the mouth which is a small hole. The eyes are dabs of clay with a hole in the middle, and the ears stick out and are pointed like those of an animal; this gives the head-dress as seen from the front a triangular effect. It is very difficult to date this head, for in spite of its apparent archaism it has certain elements which suggest a later age. The punched eyes are a noticeable feature of Hittite works, but at a comparatively late period. The pointed cap reminds one of that worn by priests in the twelfth and later centuries. One might imagine if this were an isolated specimen that it was not really early, but was made as a joke or caricature in later times. But there are at least six other examples, some with the cap decorated with horizontal striations, others where it is plain. Possibly this series with the small neat beard and unusual head-dress is an attempt to portray a foreign work of art or type with whose lineaments the unskilful artist was not familiar. 2000 B.C.

Fig. 157.

(584) Susa.

Coll. de Morgan.

A little head with hair cropped close to the skull so that it looks like a tight cap. The face is clean shaven, the almond eyes very large and flat; the big ears project from the head. The head is enamelled. It resembles the stone head found at Tello (*DC.*, pl. xvi, 3). 1600 B.C.

De Mecquenem, *RA.*, xix (1922), p. 127, pl. v, 4.

(585) Ashur.

VA.

A head of a bearded man. His hair is combed straight down all round his head, and is encircled by a narrow band, below which it spreads out on to his shoulders in a curly mass. His beard also is a vigorous mass of short tight curls. His nose springs forth boldly, and his eyes are like great flat discs stuck on to the face with little modelling of the eye socket. Cream clay. The work is crude, with obvious faults, but it is full of life; it shows the early phases of the Assyrian mode of dressing the hair, yet in spite of this elaboration there is no pettiness, and the impression conveyed is one of dominant force. 1400 B.C.

(586) Susa.

Coll. de Morgan, No. 304.

A head of a smooth-shaven man with small features. He wears a turban or head-dress with high stiff sides and a soft top like a *biretta*. There is another example, and the two heads are quite different in style from the other types found with them. Heads of priests(?). 1000 B.C.

DP., i, p. 131 (Jéquier), pl. viii, 3, 4; Pézard et Pottier, *ASuS.*, p. 138.

(587) Kish.

Ashmolean Museum.

The right side only of the head of a man originally modelled in the round. He wears a perfectly plain conical cap with a narrow lower border, and beneath it his short hair is visible. His large nose is curved, his cheeks are fat and somewhat puffy, his ears large, but well shaped. Red clay. The work is very fine; about one-third life size. It was presented by Mr. Weld Blundell in 1922. It is labelled: "A terra-cotta head of a Sumerian or Chaldean". But the eye in profile, the delicate modelling of the planes of the face, the short, scanty hair all show that it belongs to the fine period of the later Assyrian Empire. 800 B.C.

(588) Warka.

VA. 6196.

A small head broken off a figurine. A man whose hair is in a short fringe round his forehead and hangs in a solid mass on to his shoulders. He has a cylindrical head-dress like a *polos*, a big curved nose, small mouth and eyes. His cheeks are rather fat, and he is clean shaven. Pale red clay. Present ht. cm. 5.6. The head may be that of a priest, and perhaps belongs to the Kassite period. 1600 B.C.

Jordan, *UW.*, p. 62, pl. 81, f.

(589) Ashur.

VA.

The upper part of a male head with thick wavy locks which hang down on to the shoulders, well-marked brows and eyes in relief and wide cheekbones. The front part of the head from the nose down is broken away. The type is that of the youthful attendants in Assyrian bas-reliefs. 700 B.C.

Fig. 158.

(590) Kish.

Louvre, Salle de Sarzec.

The head of a man who wears a long pointed cap like a punchinello. His features are small and superficially rendered, and he has a round beard. Deep cream clay covered with a white slip tinted red in places. Present ht. cm. 5.3, width cm. 3.2. There is another example where the long cap curves backward at the tip and has a triple border at the bottom. Red clay. Present ht. cm. 5.1, width cm. 3.1. These rough objects may be figures of priests or possibly foreigners, for a man wearing such a cap is figured among the prisoners of Darius in the rock sculptures of Behistun (Rostovtzeff, *Hist. of the Anc. World*, i, pl. xxxvii, 3). The white slip and traces of colour show that they cannot be early. 500 B.C.

De Genouillac, *PRAK.*, i, p. 60, No. 281, pls. 57, vi, 6.

(591) Senkereh.

B.M.

A small male head with rounded beard, flowing moustache, snub nose, and pointed animal ears. He wears a low *polos*. The type is that of the Ionic satyr, and the work is extraordinarily fine and delicate. Red clay. 400 B.C.

Loftus, *Chal. and Sus.*, p. 254.

(592) Susa.

B.M. 91.857.

A head of a figurine whose clean-shaven face is well modelled, but with a pathetic expression reminiscent of the work of Scopas. Long spiral side-locks hang down on each

side, and his head is crowned by a high head-dress which rises into a peak in the middle like an ecclesiastical mitre. 200 B.C.

Loftus, *Chal. and Sus.*, p. 215, fig. in text; Dieulafoy, *Art. Ant. de la Perse*, v, p. 36, figs. 39, 40.

GODS

(593) Nippur.

C.B.S. 15.396.

A little model of a god in his shrine. The shrine is a hut with a high façade and an arched doorway. On either side stands a monstrous spear reaching to the top of the façade. Between the spears, just above the doorway, is an emblem in relief in the shape of a bull leaping forward. All round the doorway and partly propped against the spears are twelve round pellets in relief, evidently rosette-stars, perhaps symbolizing the months. Within the shrine stands a god wearing a conical turban with a thick border adorned with rosettes and a fringed shawl; his left arm is bent and pressed against his side to keep the shawl in place, and a length of the stuff hangs over his arm and down to his feet. He has dabs for eyes, a pointed nose, and a beard made of a separate dab of clay applied to his chin and covered by vertical incisions; it is attached to the chin and jaw, leaving the upper lip bare. He raises his right arm with the hand held against the side of his face, probably intended for a gesture of salutation. On his wrist is a thick bracelet. The whole work is made by hand. Cream clay with a mauve tinge. There is a break in the roof at the back, and the right corner of the façade. Ht. cm. 12, width cm. 3.8. The god is clad in a fringed shawl, a fact which gives a hint of the date of the work, for it must have been made when such a garment was the common raiment of important personages. But it is unusual to find a deity thus attired, and this suggests that the work may belong to a transitional period when the differentiation of costume between mortals and immortals was not so rigidly enforced. It must have been a common practice to rear two great spears at the entrance of a shrine, for a stone relief from Ur (*AJ.*, vi (1926), pl. liiia; cf. *Ur Ex.*, i, pp. 92f.) illustrates the custom, and so does a terra-cotta relief of two heroes flanking a temple door (No. 1004), as well as a cylinder seal from Umma (*Amtl. Ber. a. d. Preuss. Kunstsamml.*, xxxiv, cols. 158-9, fig. 80), although the second example is of a later age. As the provenance of this piece is Nippur it is most likely Enlil, the patron deity, who is represented. In the excavations at Ur in 1926-7 small models of shrines were found; they are like this one, but on a smaller scale and without the spears, and the deity visible within, as far as one can judge from such infantile work, is feminine. From Cyprus comes a shrine, now in the Museum of the University of Philadelphia, which represents a hut of the same shape, the entrance adorned with six rosettes on each side, but no spears, and with a crescent above a solar disc in the pediment. Within the sanctuary is a very rudely made goddess with her right hand raised in salutation, just like the god from Nippur. From these examples one gathers that the spears were planted only before the temple of a male deity and that the bull in the pediment was also indicative of virile force. 2800 B.C.

Clay, *Light from Babel*, p. 103, fig. in text; *AA.*, v (1917, 1), p. 77, fig. 8; Jastrow, *Bildermappe*, fig. 9; Jeremias, *HAOG.*, p. 237, fig. 131; Legrain, *MJ.*, xv (1924), p. 165, fig. 22; Woolley, *Ur Ex.*, i, p. 92; Fig. 159.

(594) Senkereh.

B.M.

A little model of a god in his shrine. He wears a turban and has a large square beard. In each hand he holds in front of him an implement. This is described as "a terra-cotta model of a coffin", perhaps because it was found among the graves. It is possible that one of the objects the god holds is a key, for keys were known in Babylonia from very early times (F. von Luschan, *Zts. für Ethnologie* xlviii (1916), pp. 422-4). The chief god of Senkereh, the city where this model was found, was the Sun-god Shamash, and he is often shown on the cylinder seals holding up an object which looks like a saw, but is really a key with many wards, and with it every morning he unlocked the Gates of Heaven and stepped forth upon the mountains. 2600 B.C.

Loftus, *Chal. and Sus.*, p. 254, fig. in text; Birch, *Hist. of Anc. Pottery*, p. 106, fig. 96.

(595) Kish.

P. 20; Louvre, Salle de Sarzec.

A little fragment of a relief stamped with an image of a god in his shrine. The entrance is the usual recessed doorway, and above it in the tympanon are images of the sun and moon. Red clay. Present ht. cm. 7.3, width cm. 6.2. The elaboration of the architectural forms testifies what an advance has been made in artistic creation since the days when a rough hut was an adequate presentation of the god's dwelling. This complicated arrangement of recessed doorways is like that seen on the steles of Gudea and Ur-Nammu, but it is delineated with the precision of long familiarity. The technique of the stamped relief itself is a proof that it is not of very early date. There is a bit of another relief illustrating the same subject, and the lower part of a third where the deity half seen in the opening is perhaps a goddess. Still another was possibly part of a chariot front; on it is the image of a god in his shrine. It is broken at the hips. Pink clay. Present ht. cm. 4.4, width cm. 5.2. 2400 B.C.

De Genouillac, *PRAK.*, i, p. 60, Nos. 279, 280, 289; ii., p. 17, pl. xi, 8.

(596) ?

Louvre.

The upper half of a figure of a god peering forth from his shrine. He has a horned tiara, a square beard, spiral side-locks hanging down on to his shoulders and bull's ears. 2300 B.C.

(597) Nippur.

I.O.M.(?).

The façade of a building. The double doorway is rectangular and above it is the figure in high relief of a leaping bull; at the top is a disc within a crescent. To right and left of the doorway an immense spear is planted upright, reaching almost to the architrave. Within the entrance is a seat like a curule chair, the sides ending in lions' heads. The bottom of the relief is broken. Evidently this is the shrine of a male deity, to judge from the bull adorning the pediment. Its figure, meant to be in very high relief or even completely in the round, recalls the ornamental bronze bulls found at the temple at al-'Ubaid. The two great spears are like those in front of the primitive shrine and suggest the possibility that this is an illustration of the same temple of Enlil in its later and more evolved phase. But at this time the god was perhaps considered too sacred to manifest himself at the threshold of his abode; his empty throne served as a symbol and guaranty of his all-pervading and mysterious presence. 2350 B.C.

Exped. Photo. 370; Fig. 160.

(598) Nippur.

C.B.S. 2901, 1983.

The figurine of a god who wears a thick turban adorned with rosettes in relief on the lower border. He has dabs for eyes, a pinched nose, and a big beard made of an applied lump of clay and adorned with rows of incised flecks to typify the sheen on the hair. Over his shoulders and hanging low on his chest is a thick necklace, also made of a strip of clay, and enriched at intervals by bosses in relief. Broken at the waist and both arms. Cream clay. Although this little mannikin is very roughly shaped it can at once be recognized that the maker had some knowledge of human anatomy, and perhaps owing to the more plastic nature of the material this work is not so stunted as most of the early statues, for instance, that of Lupad. There is some suggestion of a neck, the arms are detached from the body, and the body itself, even if lacking in detail, attempts to solve the tri-dimensional problem. No. 1983 is almost identical, but the head is broken. His left arm is bent on a level with his waist and there is a bracelet on the wrist. Broken: head, right arm, figure at the hips. 2800 B.C.

Clay, *AA.*, v (1917, 1), fig. 6, No. 7; Jastrow, *CBA.*, pl. xxvii; Exped. Photo. 450; Fig. 161.

(599) Nippur.

C.B.S. 3506, 1962, 6302.

A figurine of a god wearing a thick turban or head-band adorned with three plain bosses. He has dabs for eyes, a pinched nose, no mouth, but a big beard made of an applied lump of clay and ornamented with rows of incised flecks. Passing over his left shoulder and under his right arm is a strap or necklace, or possibly a fold of his garment, made of an applied roll of clay closely set with bosses in relief. His left arm is bent and a little detached from the body with the hand resting on the waist. He has a bracelet on his wrist. Broken at the waist and right arm. Cream clay. Present ht. cm. 6. The other numbers are replicas; Nos. 6300, 1900 are the heads only, both of pale red clay. 2800 B.C.

Hilprecht, *Expl.*, pl. to p. 342; Clay, *AA.*, v (1917, 1), p. 77, fig. 6, No. 10; Jastrow, *CBA.*, pl. xxvii; Fig. 162.

(600) Nippur.

C.B.S. 2772, 3499, 3504, 3505, 5626, 6304.

A figurine of a god who has dabs for eyes, a triangular wedge for a nose, and a long beard made of an applied lump of clay with horizontal striations; the hair on his head must have fallen off, for it also was made of an applied piece, and there are traces of a *krobylos* at the back. Over his left shoulder and under his right arm is a thick roll of clay representing a necklace or the transverse upper fold of his garment; it is decorated with dabs at intervals to imitate metal bosses or rosettes. His left arm with its large hand and bracelet is on a level with his waist; his right arm is broken at the elbow. Broken at the hips. Cream clay. Present ht. cm. 7.5. The figure, partly owing to the long straight beard and uncovered head, reminds one of the statue of Manishtusu, but must be earlier. The beard of No. 3499 is adorned with flecks; the body is without detail and the relief line of the upper fold of the garment has fallen off, and so has the hair of his head. His left hand rests on his waist, his right is broken at the elbow. Pinkish-cream clay. The other examples are all fragmentary. On No. 3505 the upper fold of the garment is drawn with incised lines, as it is on No. 5626 also; on the chest, just above the fold, are traces of a rosette pendant. 2800 B.C.

Fig. 163.

(601) Nippur.

C.B.S. 3502, 2774.

A small figurine of a god. The applied dab representing the hair of his head has fallen off, so that he appears bald. He has dabs for eyes, a pinched nose, and an immense beard stuck on crookedly. He wears a long robe with a diagonal fold passing over his right shoulder, a reversal of the usual order probably due to the carelessness of the artist; the fold is rendered by incised lines. The right arm rests on the waist. Broken at the hips and left arm. Cream clay. 2800 B.C.

(602) Nippur.

C.B.S. 2310.

A figurine representing a god with thick hair combed down all round his head, dabs for eyes, and a pinched nose which is twisted crookedly. He does not seem to have had a beard. His arms terminate at the shoulders in thick stumps and are pierced right through as if to attach movable arms. The body is cylindrical. Over his shoulders and hanging low on his chest is a necklace made of a thick strip of clay marked by diagonal incisions, producing the effect of a cable. Broken at the hips. Cream clay. Present ht. cm. 8. 2750 B.C.

Clay, *AA.*, v (1917, 1), p. 77, fig. 6, No. 6; Jastrow, *CBA.*, pl. xxvii; Fig. 164.

(603) Nippur.

I.O.M.; C.B.S. 1979.

A cast of a figurine of a god with a turban, small dabs for eyes and a round beard. The transverse fold of his robe is rendered by incised lines. His left arm is bent on a level with his waist; his right is broken. Broken at the waist. 2700 B.C.

(604) Bismayah.

University of Chicago Museum.

A very primitive figurine of a god with a pinched nose and big dabs for eyes. The top of the head is encircled by an incised line as if to indicate a turban. The body is a plain slab, spreading out a little at the base. Strips of clay served as arms, bent forward to hold a writhing serpent. Found in the palace of Mound I. The figurine belongs to the archaic period, and it evidently had a mystic significance. In a private letter Dr. Banks informs me that a very similar figurine was found in a niche in the wall of a small house in Mound III. In front of it was a small altar of slightly baked clay. The significance of the find is that domestic worship was paid to this divinity, but whether as a god or as a deified ancestor is uncertain. 2800 B.C.

Banks, *Bism.*, p. 166, fig. in text, p. 311; Fig. 165.

(605) Ashur.

VA. 8115.

A series of figurines representing a male being with dabs for eyes, a pinched nose, and a very long beard. He wears a long garment decorated with groups of incised flecks, but the lower part of the body is cylindrical, spreading at the base to enable it to stand. The arms are flattened strips of clay. On a level with his waist he holds in one hand a bird, in the other a serpent which writhes upward towards his shoulder, and in one case he holds two serpents. This figure was seated, because at the back the forked legs of the support are visible. One elderly personage has a flowing beard which covers his whole chest; he lays his right hand on his stomach and in his left he held a serpent, now entirely broken off, save the head resting on his left shoulder. These serpents are very crudely made, merely strips of clay, sometimes so schematically rendered that they

degenerate into the sickle-shaped weapons held by the gods of a later type, and they remind one of the bronze sceptre terminating in a serpent's head, the eyes inlaid with little beads, found on the Acropolis at Susa (*DP.*, xii, p. 201 (P. Toscanne), fig. 381). Present ht. of VA. 8115, cm. 3.2. These figurines were found in a deposit in the temple of Ishtar. 2400 B.C.

Andrae, *AIT.*, p. 104, pl. 62; Sidney Smith, *EHA.*, p. 135; Fig. 166.

(606) Ur.

B.M. (?)

"In the burial ground on the long low ridge to east of Mukkayar there was found the figure of a man, naked. His head-dress was the same as those seen on the large Nimrud bulls, with the horn on either side. The beard was long, thick, and curled. In one hand he held a duck or goose, and in the other a curved instrument. Round his loins was a girdle." It is improbable that the man was really naked; the mention of a girdle leads one to suppose that it was worn to keep in place the robe which most likely folded over with the opening in front. 700 B.C.(?).

Taylor, *JRAS.*, xv (1855), p. 414.

(607) Nippur.

I.O.M.; C.B.S. 12.302.

The cast of a small crude figurine of a god whose hair is combed down all round his head, but on the very top of his skull, which rises like a cone, is some sort of band or head-dress. He has a big pointed nose, dabs for eyes, and a beard decorated with rows of little lines. He wears a garment with a transverse fold across his chest and bracelets on his wrists. In his right hand he holds a club upright against his shoulder; his left hand rests on his hip. Broken above the knees. Pale red clay. It was found in the burnt houses on Hill X. 2800 B.C.

BE., ix, p. 90, pl. xii, 23; Hilprecht, *Expl.*, pl. to p. 342, No. 3; Peters, *Nippur*, ii, pl. to p. 128; *Records of the Past*, ii (1903), p. 40, figs. 1, 6; Clay, *Light from Babel*, p. 194, fig. in text; *AA.*, v (1917, 1), p. 77, fig. 6, No. 1; Jastrow, *RBBA.*, pl. xiv, 4; *CBA.*, pl. xxvii; Meyer, *SS.*, p. 19, note 2, p. 103; Bezold, *NB.*, fig. 94, 1; Meissner, *AO.*, xv., p. 5, fig. 6; Frank, *BuS.*, pp. 9f.; Fig. 167.

(608) Ur, Diqdiqqeh.

B.M.; C.B.S.

A tiny "chair relief" of a very embryonic type. The base of the figure broadens out and ends in four stumps, and he seems to be standing rather than sitting on the seat. He has a thick head-dress like a hat decorated with grooved lines, and a beard. He is clad in a long robe. His right arm is broken and his left is bent, so that he holds the club on a level with his waist. Pinkish-cream clay. There is another rather larger example. 2700 B.C.

(609) Ur, Diqdiqqeh.

U. 1214.

A figurine of a bearded god who has a turban or head-covering, hair flowing on to his shoulders, a thick nose, and a long beard. Both hands meet in front of his waist, and he holds a club diagonally, so that the end rests against his left shoulder. Broken at the waist. 2300 B.C.

Woolley, *AJ.*, v (1925), p. 19, pl. vii, 2, fig. 9.

(610) Ur.

U. 1307; B.M.

The upper part of a rectangular relief showing a god standing frontally between two high standards. He wears a horned tiara and a flounced robe arranged diagonally. He has small features and a square beard. Both his arms are bent on a level with his waist, and in his left hand he holds a club up against his shoulder. Broken at the waist and rather rubbed. Cream clay. Perhaps the two standards imply that the god is looking out from his shrine, and thus the standards take the place of the spears which originally flanked the doorway. 2200 B.C.

Woolley, *AJ.*, v (1925), p. 19, pl. vii, 2, fig. 7.

(611) ?

VA. 8777.

The upper part of a tongue relief stamped with the head and shoulders of a god who wears a horned tiara, the lowest pair of horns being enormous. He has big almond eyes set in thick rims, a large nose, spiral side-locks, and a square beard; bull's ears stick out on each side of his head. The top of the club which he must have held in his hands is visible against his right shoulder. The part of his body below the beard is damaged, and the figure is broken at the waist. Cream clay. Present ht. cm. 7, width cm. 4.8. 2300 B.C.

(612) Kish.

Louvre, Salle de Sarzec.

"A relief of a god wearing a turban and holding a club. Pale red clay. Ht. cm. 13.4, width cm. 8.1. A second example of yellow clay. Ht. cm. 7.9, width cm. 5.8." 2100 B.C.

De Genouillac, *PRAK.*, i, p. 60, Nos. 294, 295.

(613) Nippur.

I.O.M.; C.B.S. 12.301.

A cast of a figurine of a god with a low turban, great pinched nose, dabs for eyes, and a long beard made of an applied piece of clay and dotted with little incised flecks. The lower part of his body is cylindrical, but he seems to wear a long robe. He holds a club in his right hand upright against his shoulder, and a mace in his left, grasping it by the handle high up near the head. Broken diagonally across the lower part of the figure, and the whole is much rubbed. Ht. cm. 11.2. The mace is a typical Sumerian weapon from very primitive times, for among the earliest dedications of which we have any knowledge is the stone mace dedicated by Mesilim, King of Kish, to the god Ningirsu, and the Stele of the Vultures gives a good illustration of the weapon with its wooden shaft and stone head. But this figurine belongs to the time when the Sumerians had already adopted the custom of portraying their gods in the semblance of Semites, hence the beard and long garment, combined, however, with certain Sumerian elements, the low turban, the mace and club. The hands are covered with flecks like the beard; it would be strange if this were intended to suggest that the hands were also hairy, although it is possible that such a detail may have struck the smooth-skinned Sumerians as a distinctively Semitic peculiarity; more probably the flecks were meant to reveal the texture or ornamentation of the garment, but the space left free between the hands was so limited that the decoration would not have been sufficiently visible. It was found in the burnt houses on Hill X. 2750 B.C.

BE., ix, p. 90, pl. xii, 24; Peters, *Nippur*, ii, p. 376, pl. i; Hilprecht, *Expl.*, pl. to p. 342, No. 2; Jastrow, *RBBA.*, pl. xiv, 1; *CBA.*, p. xxvii; Clay, *AA.*, v (1917, 1), p. 77, fig. 6, No. 2; Meissner, *BuA.*, ii, p. 8, pl.-fig. 3; Frank, *BuS.*, pp. 9f.; Fig. 168.

(614) Nippur.

C.B.S.

A figurine of a god with thick hair, immense flat discs for eyes, a pinched nose, and a beard now flattened out or perhaps fallen off. The lower part of the body is cylindrical. He holds a mace diagonally with both hands on a level with his waist. Broken at the knees. Cream clay. 2700 B.C.

(615) ?

VA. 8780.

The upper part of an oval relief stamped with the figure of a god wearing a horned tiara; he has large round beady eyes, a small nose, no mouth, a beard, and bull's ears. On each side of his beard hangs a spiral side-lock curled at the end. He wears a garment draped diagonally and studded with dots in relief, as if to represent a beast's skin. His right arm hangs by his side well away from his body; his left is bent across his waist and he holds a mace with a large head. Broken at the hips. Greenish clay. Present ht. cm. 7, width cm. 6.5. The artist, whilst still retaining some of the earlier conventions, attempts accurately to portray details considered in his own day to be appropriate to the god, such as the horned tiara, bull's ears, and spiral curls. The spotted garment is unusual; perhaps it was a rural deity who was here depicted. 2500 B.C.

(616) Abu Hatab.

VA. 5270.

The upper half of a mould for making an oval relief showing a god with strongly projecting brows, almond eyes, a triangular nose, parted lips, and a long square beard rendered by rippled lines. His dome-shaped head is covered with hair combed straight down all round the crown, but with two spiral side-locks hanging one on either side of the beard and ending on a level with it without any curl at the ends. His head is clasped by a single pair of large horns, the tips turned upwards in front. He appears to be nude, and his thin arms hang well away from his body and are bent at the elbows with the hands resting on a level with his waist; in his right hand he holds a mace. Broken at the waist. Present ht. cm. 8, width cm. 7.5. The two great horns encircling the head without any tiara are very unusual; there is another example, the head of a god from Nippur (No. 689), but that belongs to the Assyrian period. Perhaps both depict some deity whose distinctive prerogative it was to retain the horns, but dispense with the tiara, the usual emblem of divinity. All the features are conventionalized, and the method of delineation is dry and formal, conveying the idea that the artist was reproducing in an eclectic manner a composition of a much earlier date. 2400 B.C.

(617) Ur.

U. 1007; B.M.

A tongue-shaped relief showing a god with a horned tiara and a flounced robe. He has beadlike eyes, a square beard, and a thick spiral lock resting upon each shoulder and ending in a curl. The lower part of the body is cylindrical, but his bare feet peep forth below his garment. His arms are bent on a level with his waist and he holds two weapons diagonally, in his right a mace, in his left an axe. Deep cream clay. 2500 B.C.

Woolley, *AJ.*, iii (1923), p. 333, fig. 6.

(618) Ur.

U. 1302; B.M.; C.B.S.

A tongue relief of a god wearing a tiara with three pairs of horns. He has bull's ears, almond eyes in ridged lids, a carefully curled beard, and long spiral side-locks hanging

stiffly on each side of his beard and curling outwards at the ends; they are drawn like branched twigs to represent a braided tress, just like those of the supplicating goddess (No. 380). His hands are close together at his waist and in his right he holds a mace, in his left an axe. Broken at the waist. Cream clay. This figure is quite formally designed, as if it reproduced a stereotyped model. The three pairs of horns are very clearly drawn, and so they are on another more superficially worked copy of the same type, but in that case the tiara seems to end in a knob. There is a third even more summarily rendered example, proving that at each essay the subject was depicted in a more careless manner. Apparently the god belonged to the ancient hierarchy, for his weapons are those handed down to the Sumerians from prehistoric ages, the mace and axe. 2200 B.C.

Woolley, *AJ.*, v (1925), p. 19, pl. vii, 2, fig. 2.

(619) Ur.

U. 1011; C.B.S.

A broken relief showing a god advancing rapidly. He has a horned tiara surmounted by a knob, bull's ears, almond eyes, a square beard, and spiral side-locks resting on top of his shoulders and curling up at the ends. He wears a long belted robe which divides, leaving his left leg bare. His right hand is lowered and he holds a mace. His left is bent on a level with his waist and he holds an indistinct object; stuck into his belt are five daggers. Broken below the knees. Cream clay. 2300 B.C.

Woolley, *AJ.*, iii (1923), p. 332, fig. 6.

(620) Tello.

Louvre, No. 183.

The upper part of a relief stamped with the figure of a god who wears a knobbed tiara with four pairs of horns. The mould slipped and doubled the horns in some places. He has almond eyes, a triangular nose, a square beard meticulously curled, bull's ears, and thick spiral side-locks which do not reach to the end of his beard, but turn up at the ends into curls. On the upper part of his body no garment is now visible, but a necklace of large beads hangs low on to his chest and a bracelet adorns his wrist. His left arm is bent on a level with his waist and he holds some implement with the head downward, perhaps a mace. Broken at the waist and the right arm from the elbow. Present ht. cm. 7, width cm. 5. Very good work. Found in the Tell-des-Tablettes in the region of the Great Well. An identical example was discovered in the earlier excavations. His cheeks and upper lip are shaven, and a girdle is coiled several times round his waist. Broken at the waist. Pale red clay baked cream. Present ht. cm. 7. 2350 B.C.

Cros, *NFT.*, p. 255, fig. in text; Heuzey, *CFAT.* (1882), p. 29, No. 28; (ed. 1923), pp. 15f.; *CAC.*, p. 337, fig. in text; *DC.*, p. 250, pl. xxxix, 3; Jastrow, *Bildermappe*, fig. 12b; Meyer, *SS.*, p. 56; Handcock, *Mesop. Arch.*, p. 318, fig. 85c; King, *HSA.*, p. 75, fig. 28.

(621) Ur.

?

The upper half of an oval relief showing a god with a four-horned tiara, bull's ears, a square beard, and spiral side-locks which reach only half way down his beard. There are no indications of drapery on the upper part of his body, but he seems to have a girdle. His right arm is lowered and broken at the elbow, his left is bent on a level with his waist and he holds some implement. There is a bracelet on his wrist and an elaborate necklace hangs low on his chest. Green clay. Good sharp work. There are several other

reliefs of this type; on one many disc pendants hang from the necklace. The composition is identical with that of the examples from Tello, and testifies that for a limited period it must have been popular in that region. 2300 B.C.

Woolley, *AJ.*, v (1925), p. 19, pl. vii, 2, fig. 3.

(622) ?

Y.B.C. 10.139.

The upper half of a tongue relief showing a god who is presented frontally. He has a triangular wedge for a nose, almond-shaped eyes in relief surrounded by very large thick lids, and big bull's ears sticking straight out. His cheeks and upper lip are shaven, but his beard hangs down on to his chest in wavy lines. A fringe of hair is visible below his tiara, and a thick spiral side-lock hangs down on to either shoulder where it turns up in a big curl. His tiara is very carefully rendered; it consists of a conical cap covered with imbrications; the rim is defined by an immense pair of horns twisted spirally for their whole length like those of a ram, and above them is another pair of slender, quite smooth horns. His garment cannot be distinguished, but apparently it existed, for he wears a broad belt and stuck into it are three daggers with broad triangular blades and pommels in the shape of animals' heads, possibly those of lions, but more likely heads of beasts like jackals, for the ears are long and pointed like those of the demons from Khorsabad (No. 1110). In his left hand he holds a mace upright against his shoulder; in his lowered right he seems to have an axe, but the break runs across the relief at that point. Pale red clay baked cream. Present ht. cm. 9.5, width cm. 5.2. The whole style of the figure is archaic: the heavy outline of the brows and lids is borrowed from technique in stone; the meticulous insistence upon details, the desire to reproduce all the attributes of the god show that it belongs to an age before the divine image of any individual deity was stereotyped. But the elaborate accoutrement presupposes a long and firmly established cult tradition concerning the exact attributes of this particular deity. 2500 B.C.

Fig. 169.

(623) Ur.

C.B.S.

The upper half of a tongue relief with a god wearing a horned tiara. He has bull's ears, almond eyes, and a beard arranged formally in two horizontal rows of tight curls round his chin and cheeks and hanging down in five separate vertical locks, symmetrically waved. On each side a thick spiral side-lock flanks the beard and reaches to the lower edge, and then it curls upward. His fists, held on a level with his shoulders, grasp two curved weapons now very indistinct. Numerous broad-bladed daggers are thrust into his girdle, so close together that they look like a breastplate. Broken at the hips. Purplish-red clay. 2400 B.C.

(624) Tello.

AO. 4590.

A tongue relief of a god who has a horned tiara and a flounced robe arranged diagonally, leaving the right side of his chest and shoulder bare. With both hands he holds in front of him a small vase. Ht. cm. 9.5. It was found in the necropolis of Tell H in Trench V at a depth of m. 1.30. Probably it represents Ea with his vase of water. The squat figure, big round eyes, monstrous square lumps of hands, all show that the

artist lacked the knowledge to portray correctly the frontal position; the style reminds one of the relief of the god with an axe, also from Tello (No. 626), but here the parts are less organically co-ordinated, and the relief must be at least some decades earlier. 2500 B.C.

Cros, *NFT.*, p. 151, pl. vii, 1.

(625) Babylon.

?

The upper half of a tongue relief depicting a god who wears a tiara with a cylindrical top and a thick rim encircled by a single pair of large horns. His beard ripples horizontally, and his thick hair clusters on his shoulders. With both hands he holds a vase from which two streams of water spout forth. Broken at the waist. The work is good and sharp. It was found in Epatutilla, the temple of Ninurta, in buildings of the period of Nabopolassar, but the style of the work is indicative of an earlier age. Owing to the presence of the streams of water, it is practically certain that this must be Ea. 800 B.C.

Koldewey, *WB.*, pp. 227, 273, fig. 212; Jeremias, *ATAO.*, p. 83, fig. 31.

(626) Tello.

?

A relief stamped with the figure of a god with big round eyes, a triangular nose, and a square beard. He wears a low turban or head-band, and beneath it his hair sticks out on each side in big curls just like the hair of Gilgamesh. He wears some sort of garment and a necklace with a pendant in the shape of a reversed crescent. With both hands in front of him he grasps the shaft of an axe. Broken at the waist. It was found in Trench VII in the necropolis of Tell H, at a depth of m. 2.40. If Gilgamesh was originally from the hilly country in the North it is likely that this god was also from the same region, the more so because he carries an axe, an appropriate weapon for a hillman. The necropolis cannot go back farther than the reign of Bur-Sin; therefore this relief, if it was deposited there as an offering, must be somewhat earlier. 2450 B.C.

Cros, *NFT.*, p. 146, pl. vii, 2.

(627) ?

Y.B.C. 10.037.

A large tongue relief with rounded ends. On it in low relief is a god with almond eyes in thick rims, a triangular wedge for a nose, and a square beard covering his cheeks and chin, but leaving his lips free. His ears stand out so far and are so large that they look almost like bull's ears. He has a turban and a robe draped diagonally. It is not a flounced dress, although it is made of soft woollen stuff, for it is covered by innumerable little crinkly lines; it is more in the nature of a shawl, and one end wraps over all down one side, perhaps edged with a fringe, but it is difficult to be sure. On a level with his waist his hands grasp the lower part of a very thick L-shaped implement. His bare right arm looks like that of a skeleton, and he has an immensely thick bracelet on each wrist. Round his shoulders and hanging low on his chest are broad bands, possibly a necklace, but more like the "cape" worn by certain goddesses. Deep cream clay. Ht. cm. 13.5. The modelling is rudimentary; the eyelids and lips are made by pressing up the clay into little ridges, the hands are square lumps with grooved lines for the fingers, looking more grotesque because the arm is so emaciated. The object he holds resembles the copper implement found at Tello (*NFT.*, p. 261, fig. in text), which was used either as a tool or a weapon, for it is carried by the soldiers on the Stele of the Vultures and at other times it served as a hoe or pick. But it would be strange to hold such a weapon

by the metal part, for it was always fitted on to a wooden handle. It is more likely that what the god holds is a key, for it is like the cumbersome early types of keys used in antiquity (*cf.* Nos. 628-30), but in this case it is made exaggeratedly big and thick to demonstrate its importance. If it is really a key which he holds the god may be identified as Shamash, who, on the cylinder seals, is often depicted as carrying the key of the Gates of Heaven. 2650 B.C.

Fig. 170.

(628) Abu Hatab.

VA. 5262e.

A roughly shaped tongue relief on which is stamped a god standing frontally. His eyes are almond-shaped, but in rather beadlike relief, his nose is a triangular wedge, and his long beard is marked by wavy lines to indicate the separate strands. His hair seems twisted into spiral coils over his ears, a very peculiar arrangement. His arms are bent with both hands on a level with his waist grasping in his right a key, in his left an implement, the upper part adorned with herringbone pattern. He is completely nude, but round his waist are the double lines of a girdle such as Gilgamesh wears on some of the earliest cylinder seals. He has bracelets on his wrists and lines like a cape over his shoulders. Deep cream clay with a greenish tinge. Ht. cm. 11, width cm. 6. Evidently this represents the same god as No. 627, and the identification with Shamash is confirmed by the object he holds in his left hand, which cannot be a palm as has sometimes been thought in similar cases, or a notched sword as Ward explained it (*AJA.*, iii (1887), pp. 50-6), but is more likely another key of a more elaborate type with many wards, such as those of which von Luschan gives several examples (*Zts. für Ethnologie*, xlviii (1916), pp. 422-4). On the cylinder seals Shamash can often be seen issuing forth upon the mountains and waving aloft the complicated key with which he has unlocked the heavenly portals. This is the only case I know of an unmistakably naked god, but here the primitive treatment of the whole composition, the similarity with Gilgamesh in such points as the nudity, the restricted girdle, the curious arrangement of the hair, lead one to surmise that the prototype of this relief was not indigenous, but was inspired by a conception from the mountains of the North. 2600 B.C.

Fig. 171.

(629) Ur, Diqdiqqeh.

U. 1329; C.B.S.

A small tongue relief of a god who wears a low turban above his carefully indicated fringe of hair. He has beady eyes, a triangular wedge for a nose, a square beard, and spiral locks reaching below the beard on each side and curling up at the ends. He seems to have a necklace and round his waist is a broad belt decorated with herringbone pattern; otherwise he is nude. He holds two implements in front of him, in his left hand a great key, in his right another key or a boomerang; the drawing is blurred at that point. His legs are mere sticks. Much rubbed. 2500 B.C.

Woolley, *AJ.*, v (1925), p. 19, pl. vii, 2, fig. 12.

(630) Nippur.

C.B.S. 3497.

The middle and right upper half of a rectangular relief showing a god standing frontally. His face is almost destroyed, but he seems bearded. In his left hand he holds a club against his shoulder, and in his right an L-shaped emblem. Cream clay. Present ht. cm. 6, present width cm. 5. 2450 B.C.

(631) Ashur.

VA. 8057.

The upper half of a slablike figurine of a god holding a curved club or boomerang in his left hand. He has a turban decorated with incised flecks, a pinched nose, big dabs for eyes and breasts, and a long beard made of an applied piece of clay, the upper part marked by horizontal striations, the lower part by incised flecks. Across his shoulders are vertical lines of flecks. His right arm is folded at his waist, his left is supposed to grasp the boomerang which in reality is a lump of clay applied to his left shoulder and also decorated with flecks. Down the middle of his back are four straight lines, a pigtail or the strings of his head-band. On top of his head are incised flecks. Broken at the waist. Pale grey clay. Present ht. cm. 6, width cm. 5. 2900 B.C.

(632) Ur, Diqdiqqeh.

U. 1232.

A tongue relief of a god wearing a low turban and a long robe with an embroidered central panel, whereas the stuff of the garment is indicated by fine diagonal lines. He has almond eyes, an enormous nose, and a beard formally arranged; round the cheeks it is in two horizontal rows of tight curls and it hangs from the chin in five separate rippled strands. He has several necklaces, one being like a thick torque fastened on his shoulders by jewelled brooches; another is of large beads or discs. In his right hand he holds a curved club against his shoulder, in his left an indistinct object. Broken below the knees. Cream clay with a greenish tinge. 2400 B.C.

Illustration in *The Times*, 11 March 1924.

(633) Ur, Diqdiqqeh.

U. 1244; B.M.

The top part of an oval relief showing a god who has a four-horned tiara, bull's ears, almond eyes, a big nose, and a beard indicated by lines of herringbone pattern. He wears a necklace and bracelets. In his right hand he holds a boomerang against his shoulder; his left arm is bent on a level with his waist and perhaps he held some weapon. Broken at the waist. Pinkish-cream clay. There is another almost identical relief, but there the god holds a curved weapon ending in a blade gradually increasing in breadth like the copper weapon from Tello. His tiara, too, is remarkable, for it is conical in shape and decorated with at least six pairs of horns. Cream clay. 2200 B.C.

Woolley, *AJ.*, v (1925), p. 19, pl. vii, 2, fig. 8.

(634) Ashur.

VA. 8063.

A figurine of a seated god (headless). The body is very flat and without detail, save for a series of vertical flecks across the chest and shoulders to indicate a garment. The arms are bent forward on a level with the waist, and in each hand he holds a curved club or boomerang resting against his shoulders. The only evidence for the seat is the two stumps at the back. In the bottom are three round holes. The figure is broken diagonally from the right hip. Cream clay. Present ht. cm. 8.5, width across the shoulders cm. 6. There are several examples of this type, but none of them are complete. Some show that the god had a pinched nose, dabs for eyes, and a very long beard. Some were found in Court E of the temple of Ishtar, others in deposit D. Parts of temple E were of the second half of the third millennium, but the deposits seem to have contained the contents of earlier dumps. It has been supposed that the figurines represented the god Ašur himself. 2900 B.C.

Andrae, *AIT.*, pp. 104, 114, pls. 60g, 62; *RLV.*, viii, art. "Mischwesen", p. 207.

(635) Ur, Diqdiqqeh.

U. 66; C.B.S.

The upper part of an oval relief stamped with the head and shoulders of a god who has a four-horned tiara ending in a knob, almond eyes, a square beard, and bull's ears. Both arms are bent on a level with his waist, and he holds a club diagonally in his left hand and a curved weapon in his right. Broken at the waist. Green clay. 2300 B.C.

Woolley, *AJ.*, iii (1923), p. 333, fig. 6.

(636) Susa.

Coll. de Morgan, No. 282.

A relief of a god turned to right who holds a curved implement in each hand. The style is quite archaic, and there is one example of green clay, one of red. 2500 B.C.

Pézard et Pottier, *ASuS.*, p. 132.

(637) ?

VA. 8779.

A tongue relief stamped with the figure of a god who wears a low turban and a garment, apparently with a girdle. He has brows in relief, almond eyes in clearly marked rims, a big hooked nose, immense outstanding ears, and a long beard which leaves his cheeks and upper lip free. In each hand he holds a boomerang. Broken at the knees. Bright red clay. Present ht. cm. 6.5, width cm. 2.2. The lower part of the relief is rubbed, so that it is hard to ascertain whether he really wears a garment; the line dividing the legs can be plainly seen, a detail not indicated when the god is clad in the usual heavy shawl or flounced robe. This little point, in conjunction with the girdle, the strongly marked features, and exceedingly prominent ears, leads one to think that there may be some connexion between this deity and the one we have tentatively identified as Shamash with the two keys (No. 628): possibly this relief depicts another aspect of the same divinity. 2300 B.C.

(638) ?

Y.B.C. 10.149.

A terribly battered figure of a god who holds a curved weapon in each hand. It is just possible to distinguish that he wore a lofty tiara and was bearded, and also that the lower part of his body was cylindrical. Ht. cm. 14.7, width cm. 5. 2300 B.C.

Fig. 172.

(639) Tello.

Louvre.

The upper half of an oval relief depicting a god crowned by a tiara with at least two pairs of horns. He has large almond eyes, a triangular nose, immense bull's ears, and a carefully waved beard, but his cheeks and upper lip are shaven. With both hands he grasps the handle of a sickle-shaped weapon or sceptre. Broken at the waist and much rubbed. Present ht. cm. 11, width cm. 6. A copper weapon of this character was found in tomb 8 in the necropolis of Tell H (*NFT.*, p. 129, fig. in text, pl. viii, 4); originally a Sumerian weapon of great antiquity, its warlike significance gradually diminished and it was regarded as a symbol of divine or kingly power, a sceptre in the hands of the god. Found in the Tell-des-Tablettes to north of Trench C-E. 2400 B.C.

Cros, *NFT.*, p. 243, fig. in text.

(640) Tello.

Louvre, Mission Cros.

The upper part of an oval relief. A god with a horned and knobbed tiara, almond eyes, bull's ears, and a beard of long straight strands, wears a great shawl draped over his left shoulder and covering his arm. His whole person is attenuated, which gives his face an elongated appearance. With both hands, one above the other, he clasps the long handle of a sickle-shaped weapon. Broken at the hips. Present ht. cm. 9. Two other examples were found at other Tells. The slender correctness of the figure shows that it belonged to an age when the archaistic tendency was admired; the idea embodied is precisely the same as in the former example, but all the strength and character of the composition have been refined away. 2250 B.C.

Cros, *NFT.*, p. 137, fig. in text.

(641) Abu Hatab.

VA. 5263.

A relief of a god with a low turban or head-band ornamented with a central medallion. He has very large flat almond eyes, a big nose, and an extremely long beard indicated by rippled lines. He seems to have a garment over his shoulders. With both hands he grasps the handle of a sickle-shaped sceptre ending in a lion's head. Broken at the hips and much rubbed. Deep cream clay. Present ht. cm. 11.5, width cm. 6.7. 2450 B.C.

(642) Nippur.

I.O.M.(?).

An oval relief depicting a bearded god with a dome-shaped horned tiara. In each hand he holds a curved sceptre ending in a lion's head. Broken at the knees and much rubbed. Present ht. cm. 11. There is a second more battered example. 2100 B.C.

Exped. Photos. 42, 44, 45.

643) ?

Y.B.C. 10.004.

A much broken relief of a god holding in each hand a long slender curved rod which reaches up to the rim of his tiara and ends in a lion's head. He wears a conical tiara, apparently with a single pair of large horns, and below it his hair is visible in small formal waves. His features are flattened, but he has bull's ears and a long square beard. On his chest below his beard hangs a great pendant in the shape of the solar disc within a crescent, apparently surrounded by a ring of smaller discs. Broken above the waist and much rubbed. Bright red clay. Present ht. cm. 9.5, width cm. 5. 2000 B.C.

Fig. 173.

(644) ?

Y.B.C. 10.003.

The upper half of a relief with rounded ends. On it is the head of a god wearing a peculiar dome-shaped tiara with one pair only of great horns curving up in front. He has almond eyes, a thick nose, bull's ears, and a long beard in vertically rippled strands. In each hand he must have held the slender sceptres which stand up on either side of his head and end in lions' heads, but the relief is broken below the beard, so the hands are not preserved. Present ht. cm. 7. This relief is badly scratched, but it shows very plainly the curious domed tiara which, with its single pair of horns, is such a peculiar feature that it must denote some particular god, probably Nergal, whose symbol was the curved lion-headed sceptre. 2000 B.C.

Clay, *AA.*, v (1917, 1), p. 76, fig. 5, No. 1; Fig. 174.

(645) ?

B.M. 91.818, 103.223.

The upper half of an oval relief showing a god who wears a great dome-shaped tiara with one pair of horns. He has almond eyes, bull's ears, and a beard. In each hand he holds a lion-headed sceptre with the heads facing outwards. Broken at the waist and very much rubbed. Pale red clay. No. 103.223 is practically the same, except that in the field above his head are three rosette-stars. 2000 B.C.

(646) ?

Y.B.C. 10.071.

A relief with the very crudely executed figure of a god represented frontally. The relief was not stamped in a mould, but was built up by hand in the "snow-man" technique, that is to say a lump of clay at a time was added to the mass and worked up with a tool before the next lump was put on; at the back one can see the lumps of clay roughly smoothed, with impressions of finger-marks and a deep depression made by the craftsman's first finger where he thrust it into the lump to hold it in position whilst he touched up the front surface with a tool. The god has a horned tiara, deep-set eyes, bull's ears, a beard marked by four rows of incised flecks, shaven upper lip and cheeks, and immense spiral side-locks which curl at the ends, but were not quite long enough, and so were lengthened by extra dabs of clay marked by diagonal lines to simulate the coils. He wears what must be intended for a flounced robe, for it is covered by rows of incised flecks, whilst round his waist is a belt decorated with herringbone pattern. In each hand he holds a curved sceptre ending in a lion's head. Broken at the hips. Rather coarse red clay. Present ht. cm. 9.2. This relief is so extraordinarily rude that it looks like the clumsy first attempt of some totally unskilled person. It must have been inspired by a good model, for in spite of the grotesque treatment there is a desire to reproduce all the traditional features of the god's image. 1800 B.C.

Fig. 175.

(647) Babylon(?).

VA. 104.

The upper part of an oval relief with the head of a bearded god. He has a domed tiara with one pair of horns ornamented with one rosette on the rim between the tips of the horns, and several others scattered over the upper part of the tiara. His almond eyes are set in carefully marked lids and he is bearded and has spiral side-locks. He evidently held in each hand the slender curved sceptres ending in lions' heads which appear on each side of his face, but the relief is broken off below the chin; the lions' heads face outwards. In the field, above and around his head, are stars. Dull red clay. The work is very superficial and extraneous elements have weakened the severity of the original design. 1700 B.C.

Prinz, *AOS.*, pp. 74, 111, pl. xiv, 3.

(648) ?

VA. 3943.

The upper two-thirds of an oval relief showing a seated(?) god with a dome-shaped tiara with a single pair of horns. He has almond eyes and a long beard of rippled strands. He wears a robe or shawl which hangs over his left forearm. With both hands clenched in front of him he holds a small curved sceptre ending in a lion's head, and he is flanked by two monstrous sceptres rising up on each side of his head with the lions' heads turned outwards. Behind both his shoulders is a protuberance, apparently the sculptural ends

of the back of a throne. Present ht. cm. 12.5, width cm. 7. The elongated drawing of the face and the conventionality of the design date the relief in the archaistic period. 2000 B.C.

(649) ?

N.B.C. 4438.

An elongated oval relief on which, in rather high relief, is a god with a low tiara with a single pair of horns. He has well-formed eyes and nose and a long beard, but his upper lip is shaven. Two immense spiral side-locks flank his beard, diminishing towards the ends where they turn up into small curls. His body is without detail, for he is enveloped in an immense mantle from which his fists protrude like two square knobs. On each side there is a long stem which starts on a level with his hip, passes over his fist and rises above his shoulder, where it merges into the heavy roll-like canopy which arches over his head. Broken at the knees. Red clay. Present ht. cm. 9.5. There is no other terra-cotta quite like this relief. The type of the goddess with the heavy mantle has a certain similarity, for her clenched fists protrude in the same manner. The stem on the left appears to swell like the calyx of a flower, and the canopy emerges from it, but details are difficult to discern and I can offer no explanation of the cultural significance of the work. 2100 B.C.

Fig. 176.

(650) Nippur.

C.B.S. 13.218.

A roughly shaped relief of a god with a low turban or tiara; he has enormous round eyes, a triangular nose, and a beard in rippled strands curled at the ends. He has immense bull's ears and on each side of his beard hangs a massive spiral lock twisting into a spiral curl at the end. The relief is badly rubbed and it is hard to make out details, but he seems to wear a long robe with a belt. With both hands he grasps a caduceus in front of him, whilst on each side against his shoulder rises a mighty sceptre ending in a lion's head facing outward. The caduceus is composed of a straight central stem ending in a mace, and two curved lateral branches terminating in lions' heads. Broken above the knees. Reddish clay. Present ht. cm. 11.5, width cm. 6.5. This god might be identified with Marduk, since he carries a caduceus, but the style of the work shows that it was fashioned earlier than the age when Marduk attained prominence; more likely it is Ningirsu who is portrayed, for his symbol was precisely the lion-headed sceptre, and his cult predominated at that period. 2400 B.C.

Fig. 177.

(651) Mesopotamia.

Louvre, No. 184.

A relief of a god who has a tiara, bull's ears, a square beard, and two long side-locks. He wears a robe girt at the waist by two or three twists of a girdle. In front of him he holds a caduceus ending in lions' heads, and to right and left rise tall curved sceptres also ending in lions' heads. In the field are rosettes. Broken just above the hips. Rosy clay. Present ht. cm. 15, width cm. 6.5. 2300 B.C.

Heuzey, *CAC.*, p. 338; Meyer, *SS.*, p. 56.

(652) Tello.

AO. 4588.

The upper part of a relief of a god with a horned tiara, large bull's ears, and spiral side-locks. He is clad in a flounced robe and holds in his left hand a small caduceus ending

in lions' heads. To right and left are slender curved sceptres, also ending in lions' heads. They must have been stuck into his girdle, for he does not hold them. His right arm hangs by his side and develops into a grotesquely large fist. Broken at the knees. The impression is rather blurred. Cream clay. Present ht. cm. 7. 2400 B.C.

Heuzey, *CAC.*, p. 342; *DC.*, p. 251; Meyer, *SS.*, p. 54, note 2; Fig. 178.

(653) Tello.

Louvre.

A small relief depicting a bearded god wearing a turban and a long garment. He is seated and holds a sceptre against his shoulder with his right hand. Red clay. Ht. cm. 8.8, width cm. 6.4. Found in the necropolis of Tell H in Trench IV at a depth of m. 2.10. 2300 B.C.

Cros., *NFT.*, p. 151.

(654) Babylon.

VA. 7528.

A figurine of a seated god (headless). He sits on a square base and had a long beard, the end of which is still visible on his chest. He wears a flounced robe and in his left hand he holds a cup; his right hand rests on his knee. Much rubbed. Red clay. Present ht. cm. 7.8. A few other examples were found. 2300 B.C.

Koldewey, *WB.*, p. 274, fig. 215; Reuther, *ISB.*, p. 11.

(655) Sippar.

I.O.M. 1335.

A seated god (headless) clad in a long plain robe. He sits with his feet on a stool and holds a cup in his right hand, whilst his left lies on his knee. Present ht. cm. 10. On the neck is a layer of bitumen to stick the head on again; it had been broken in antiquity and carefully mended, for evidently it was a cherished heirloom in the days of Hammurabi and Samsu-iluna, to whose reigns most of the documents found at the site belong. 2300 B.C.

Scheil, *SFS.*, i, p. 82, fig. 5.

(656) ?

B.M. 103.224.

A figurine of a seated god who wears a four-horned tiara and a flounced robe. He holds some object in his left hand, perhaps a cup, and his right rests on his knee. Reddish clay. 2200 B.C.

(657) Nippur.

C.B.S. 3498.

The lower part of an oval relief. A god, preserved from the waist down only, sits turned to left, wearing a flounced robe. The throne on which he sits is square in structure, with carved arm-rests and two figures to fill the space between the legs. Cream clay, red in the breaks. Present ht. cm. 6.8, width cm. 7.8. 2200 B.C.

(658) ?

B.M. 91.819.

An oval relief of a bearded god seated upon a stool. His head and body are drawn frontally, but from the waist down he is in profile to left. He wears a turban or low tiara and a long robe, perhaps flounced, but it, like his face, is so battered that details cannot be deciphered. His left arm is bent on a level with his waist, his right is stretched out in front of him as if he held some object. Cream clay. 2300 B.C.

(659) ?

VA. 8781.

A fragmentary relief showing a god who wears a low turban and a garment draped over his left shoulder and under his right arm, thus leaving the right shoulder bare. The garment is unusual, because instead of being the well-known flounced robe it is wrought with tiers of tufts like the flocked garment of the early Sumerians. A little fringe of hair is visible below his turban, and two thick spiral side-locks hang one on each side of his beard, curling up before they reach the lower level of his beard, which is also curled. His right hand is clenched against his chest; to judge by the raised shoulder his left arm must have been extended laterally, but it is broken. Broken at the hips. Red clay. Present ht. cm. 6, width across the shoulders cm. 3.5. Very fine work. 2400 B.C.

Fig. 179.

(660) Nippur.

C.B.S. 2757.

The upper part of an oval relief depicting a god whose body is represented frontally, but his head is turned to right. He has thick hair turned up at the back in a *krobylos* and hanging in a spiral side-lock to right and left of his square beard. Apparently he wears a turban, and his shawl wraps round him and covers his bent left arm. His right arm is also bent and he grasps the butt-end of a whip, so that it rests against his shoulder. Cream clay. Present ht. cm. 4.2, width cm. 4. Good work, but somewhat rubbed. This evidently portrays an agricultural deity. From the sureness of the drawing, the well-cut features and eye in profile, the arrangement of the hair, and the tranquil pose, the work must belong to the time of Hammurabi. 2100 B.C.

Fig. 180.

(661) Ur.

B.M. 116.519.

The upper part of an oval relief showing a god proceeding to right. He has thick hair in a *krobylos* and a square beard. He wears a low turban and some kind of garment. In his right hand he carries a whip, the long lash hanging over his shoulder. Broken at the waist and much rubbed. Cream clay. There is another example, unfortunately broken at the same point, but it shows the turban decorated with lines radiating out from a centre and intersected by other lines encircling the head like the turban worn by Gudea on certain statues. 2100 B.C.

Woolley, *AJ.*, v (1925), p. 19; Sidney Smith, *EHA.*, p. 135, fig. 11.

(662) Ur.

B.M.

A rectangular relief of a god turned to left. He has thick hair turned up in a *krobylos* and bound with a head-band. His features are obliterated, but he is bearded. His right hand is outstretched, as if in a gesture of salutation; in his left he holds a whip diagonally against his shoulder; the lash is twisted and very long. He wears a shawl draped over his left shoulder, the folds indicated by wavy lines. His feet are bare. Cracked across the knees. Cream clay. 2100 B.C.

(663) Tello.

?

An oval relief representing a god seated upon a crouching ram. He wears a rounded turban and a flounced dress. His face is entirely obliterated, but one can see his carefully curled beard and thick spiral side-locks ending in curls about half the length of his

beard. His left arm is bent at the elbow and stretched out to one side, perhaps intended to be extended frontally, for the gesture seems one of salutation or welcome. In his right hand he holds a whip, the lash hanging over his shoulder. The ram lies to right and has curly horns and a thick fleece. Ht. cm. 6. Fine work, but now badly rubbed. It has been suggested that the god is En-loulin, the godling appointed by Ningirsu to preside over the flocks. The relief was found on the rampart of Gudea. The style recalls work of the time of Ur-Nammu or Dungi. 2450 B.C.

Cros, *NFT.*, p. 308, fig. 18; Legrain, *MJ.*, xv (1924), p. 170, fig. 37.

(664) Ur.

U. 7111, 8556; C.B.S. 16.266.

An oval relief of a god seated on a ram. He has a low turban and a flounced robe. His features are obliterated, but he has a long beard indicated by wavy lines and spiral side-locks which are peculiar, because they stick out on each side of his head and roll up into curls a little above his shoulders. His open left hand is extended in a gesture of welcome and he has a bracelet on his wrist. His right arm is bent on a level with his waist and probably he held a whip. Only the ram's large head and monstrous horn in profile to right are preserved. Broken: left lower corner. Much flaked and rubbed. Greenish clay. No. 8556 is an even better preserved example; it leaves no doubt that the animal is a ram and not a water buffalo as it has been sometimes called. 2400 B.C.

(665) Nippur.

Y.B.C. 10.007.

An oval relief so battered that details are hard to distinguish. A bearded god stands facing to left. He wears a tiara and a robe girt by a broad belt and opening in front to leave his left leg bare. His left arm is bent on a level with his waist, his right hand, stretched out in front of him, grasps the forked lightning. He stands upon a surface honeycombed by crossed lines, but it is impossible to say if this is the usual conventional imbrications of a mountain, or whether it is the scaly hide of a beast or dragon. On the further side of him is a water buffalo with humped back and curving horns. Red clay. Present ht. cm. 11, width cm. 9. The god brandishes the characteristic symbol of Adad, but owing to the worn condition of the relief the meaning of the subject could only be ascertained if some better preserved specimen were discovered. The head and legs in profile, inorganically attached to a frontal torso, are so ugly that they force themselves upon the notice; the huddled arrangement of the figures creates a cramped and disagreeable impression and bears witness to the fact that the relief was made at a time when the artistic sense was very low. 1450 B.C.

Clay, *AA.*, v (1917, 1), p. 77, fig. 5, No. 7; Fig. 181.

(666) Kish.

Louvre, Salle de Sarzec.

"A broken relief. In a setting representing mountains a god stands upon a lion *couchant*. Yellow clay. Ht. cm. 9.1, width cm. 7.1." 2000 B.C.

De Genouillac, *PRAK.*, i, p. 60, No. 296.

(667) Ashur.

VA.

A broken slab on which in very low relief are two gods(?) facing each other heraldically, both standing upon one and the same lion who faces to right. In the middle of the field is an altar or great laver upon a high stand, and perched upon the rim is a bird

turned to right. The gods have short garments reaching to their knees. The one to left stands with his right foot on the ground and his left raised high, the toes touching the lion's tail. The other has his right knee flexed with the foot in the air, the other leg is broken. The lion is a thin, shaggy beast who rears his tufted tail high above his back. The unsuccessful attempt to introduce perspective and the hieratic nature of the scene induce one to place the relief in the early part of the Assyrian Empire. 1200 B.C.

(668) Ur.

U. 2990; C.B.S.

A rectangular relief, terribly blurred, of a deity who stands, facing right, on the back of a quadruped, either a bull or dragon. His right arm is bent at his waist, his extended left hand closes round a vase which he seems just to have received from a similar figure in front of him, also wearing a long robe and apparently bearded and with a head-dress, who likewise stands upon an animal. Above in the field between them is a solar disc. There is also a fragment of a similar design. 2000 B.C.

(669) Kish.

P. 37; Louvre, Salle de Sarzec.

The lower part of a triangular relief. On it in low relief are the legs of a figure standing upon a gigantic head of a demon who has a rounded skull encircled by a band, and a very broad face with fleshy cheeks, big nose, and deeply hollowed eyes. His closed lips are surrounded by two ridges which start on each side of the nostrils, distantly outline the mouth and meet below the chin, each strip curling outwards at the end. Red clay with a dark grey core. Present ht. cm. 6.8, width cm. 4.8. This same face can be seen on the masks of demons, sometimes explained as the face of Humbaba: but this face does not answer to the description of Humbaba, whose face only remained, whereas this demon is at times figured on reliefs with a grotesque body and bandy legs. The relief must belong to a period when the original conception had been softened down, for at first he was depicted with a gaping mouth bristling with fangs and his whole aspect was terrifying. The right knee of the figure standing upon the head is flexed, and the feet are rather widely apart, as if the person were advancing rapidly. There is a cylinder seal (VA. 9238) of the second half of the third millennium illustrating a complicated scene; amongst other figures is a god with a curved scimitar standing with one foot on a large head (Weber, *AO.*, xvii-xviii, p. 116, fig. 271). Perhaps this, too, was a warrior god, but when the relief was made the story of his conquest of the demon was so well known that the colossal head beneath his feet alone sufficed to suggest all the legend. 2000 B.C.

De Genouillac, *PRAK.*, ii, p. 18, pl. xiv, 4.

(670) Abu Hatab.

VA. 5268.

A fragment of a relief showing a man moving to right. He has a big nose curving downward at the tip, thick brows, an eye rendered not quite successfully in profile with very salient lids, and an enormous ear. His hair is cropped in a short fringe round his head and he wears a low turban. His upper lip is shaven and his beard is in separate strands of various lengths which stick out in all directions, because, although his face is in profile, his beard was thought of as seen from the front, and was made of separate narrow strips of clay stuck on to his cheek, instead of on his chin. His loin cloth is of soft clinging material rendered by innumerable crinkly lines, and he seems to have loops

of graduated lengths hanging from his girdle. His lowered right hand is clenched; his left, also clenched, is held on a level with his waist: on both wrists are bracelets. Broken above the knees. Greenish-yellow clay. Present ht. cm. 8, present width cm. 5. The surface at the back is uniformly concave and smoothed as if it were a piece of the body of a great vase. The figure is boldly drawn, practically modelled freehand and touched up very carefully with a tool. The whole effect is so spirited that one overlooks the errors in drawing, the head in profile upon a frontal torso, the too large hands and the faulty way in which the arms are attached to the shoulders; the artist was really creating something, instead of slavishly copying antiquated models. There is nothing to identify this being as a god, save his resemblance to the way in which the god Martu was later pictured. The streaming beard, the vigorous motion, even the loin cloth recall that deity. But Martu was not introduced into the Pantheon until the days of Hammurabi; hence one is led to think that this relief portrays a local deity whose personality and outward semblance Martu afterwards absorbed, so that here we have the prototype of the later official type of Martu. 2400 B.C.

Fig. 182.

(671) Ur.

C.B.S.

An almost square relief shows the god Martu walking to right. He wears a turban and a robe with an embroidered edge. His feet are immensely long. He holds a boomerang in his right hand. In the background is an altar in the shape of a three-legged table, and on it is a pile of cakes. Very good work. Pale red clay baked cream. 2100 B.C.

(672) ?

B.M. 91.891.

The upper part of a rectangular relief on which is a god walking to right. He has a straight, rather thin beard, and his hair is cut short below his thick-rimmed turban. Apparently he wore a loin cloth, but the upper part of his body is bare. His right arm is lowered with clenched fist, his left is bent across his waist, and he holds a mace diagonally with the head downward. Broken at the hips. Cream clay. Present ht. cm. 8.2, width cm. 6.5. The cylinder seals make clear that this is a portrait of the god Martu, but instead of the onward rush of divine impetus, here his gait is sober and his appearance calm. He has a pronounced nose curving downward toward the tip; his eye is correctly rendered in profile, and his beard is straight and does not blow backward in the lively manner usually characteristic of the god. The arms are too thin and the hands grotesquely big, a fault observable in the relief from Sippar (No. 494), but the work on the whole is good, although it is now much rubbed. In style it is close to the relief of a worshipper before his god, for there is the same heavy turban and the same careful delineation of the hair below it, both round the forehead and at the back. 2100 B.C.

Fig. 183.

(673) ?

V.A. 8776.

A rectangular relief showing the god Martu proceeding to right. He has a turban and a straight beard curling a little at the ends. He wears a loin cloth reaching to just above his knees. His right arm is lowered; his left hand, in which he held the mace, is now obliterated. In the back of the slab, behind the head of the figure, is the hole made by the potter's thumb when he held the relief to touch it up with a tool after taking it

from the mould. Broken at the ankles. Deep cream clay. Present ht. cm. 11.5, length cm. 6.5. This design is so nearly identical with the preceding number that one is tempted to think it may have come from the same mould; the eye is distinctly rendered in profile, the features and the position of the arms are the same. 2100 B.C.

(674) Nippur.

I.O.M.; C.B.S. 12.304.

A cast of the upper part of an oval relief depicting a god turned to right. He has a turban, short thick hair, spiral side-locks, and a square beard. He wears a plain robe and a girdle encircles his waist three times. His left arm is extended before him and he holds a small caduceus with a twisted stem; in the middle is a mace-head and the two side branches end in lions' heads. His right arm is lowered by his side. Broken at the waist. Present ht. cm. 8.5, width cm. 7.6. This relief has been placed in the age of Dungi, a date which, from internal evidence, seems too early. The thick hair and rounded turban with its broad border recall the portraits of Hammurabi. This is evidently the same god who is represented on the foregoing reliefs, but it is a new conception of the deity, perhaps of Amorite derivation, and is such as is often seen on the cylinder seals of the First Babylonian Dynasty. 2100 B.C.

BE., ix, p. 90, pl. xii, 25; Bezold, *NB.*, fig. 94, 4; cf. Delaporte, *Arethuse*, iii (1926), p. 92.

(675) Ur.

U. 7060.

A rectangular relief of a god walking to right. He has a rounded turban, fine features with the eye correctly rendered in profile and the wings of the nostrils carefully indicated. His curled beard is in long strands blown back across his chest by the impetus of his motion. His garment folds over in front and reaches to his knees. His right arm is bent on a level with his waist with the hand clenched, his left is stretched out before him and he holds a small axe. The lower part of the relief is broken. Very good work. Dull purplish-red clay. 2100 B.C.

(676) Kish.

P. 15; Louvre, Salle de Sarzec.

A relief of a bearded man portrayed frontally. He wears a low turban and a great shawl draped diagonally. In his left hand, held on a level with his waist, he holds a short rod; with his right hand he seems to touch the upper fold of his shawl. Broken below the waist. Deep cream clay, red in the breaks. Present ht. cm. 4.4, width cm. 5.4. There is nothing to define this being as a god, but the peculiar shape of the background, swelling out at each side towards the top into a rounded end, suggests that this was a "chair relief" and represented a god enthroned. 2300 B.C.

De Genouillac, *PRAK.*, ii, p. 17, pl. vi, 1.

(677) Kish.

P. 77; Louvre, Salle de Sarzec.

A fine fragment of a very archaic relief. A god attacks a lion. The god has round pellets for eyes, thick brows, a triangular wedge for a nose, and a very formal square beard, but his lips are shaven. Two stiff side-locks hang down one on each side of his beard and curl up at the ends on a level with his shoulders. He probably wore a garment, but it is not indicated in the part of the relief preserved. He stretches out his left hand and plunges a short sword into the lion's head; perhaps he clutched its body with his

lowered right hand, now broken. The beast faces to right with the utmost unconcern; the god, too, expresses no interest in what he is doing, for he does not even vouchsafe to look in that direction. His head, indeed, is rigidly frontal, probably in obedience to the primitive law of frontality whereby the artist endeavoured to depict everything in its broadest aspect, hence the god is frontal, the beast is in profile. The lion's mane is rendered by numerous strips from ear to shoulder, ending sharply in a slanting line. The break occurs just above what must have been the middle of the slab. Present ht. cm. 9.3, width cm. 6.8. The exceedingly formal, almost geometric treatment of the head shows how early the work must be. The knobbed tiara is seen on the stele of Gudea now in Berlin, but this work is more archaic, and the energy displayed is very different from the calm dignity characteristic of the art of Gudea, and it reminds one of, although it is far less successful than the work of Naram-Sin. Perhaps we might set it in the period of transition which led up to the fine artistic development of Naram-Sin's reign. This relief has so many points in common with the later one of Gilgamesh stabbing a lion (No. 1002) that, but for the horned tiara, one might be tempted to identify this lion-slayer as that hero. In later days Gilgamesh was always bareheaded, with curls sticking out round his head and a full curly beard (Weber, *AO.*, xvii-xviii, p. 65). But it has been pointed out that this type is strange to the customs of either Sumerians or Semites, and that such a conception of the "wild man" may be Amorite, or at least from the mountainous northern region (Clay, *Empire of the Amorites*, pp. 87f.). Yet it is quite conceivable that prior to the introduction of the foreign type Gilgamesh, the semi-divine king of Erech, was pictured with the attributes of a god, the tiara, the spiral side-locks, the formally arranged beard; and if that is so, then this relief preserves for us the original type of Gilgamesh before he was endowed with the semblance of an alien. 2700 B.C.

De Genouillac, *PRAK.*, ii, p. 20, pl. i, 7; Fig. 184.

(678) Tello. Louvre, No. 182.

The head of a bearded god with two spiral side-locks. Green clay. 2500 B.C.

Heuzey, *CAC.*, p. 336.

(679) Tello. Louvre, No. 180.

A large lump representing the head of a god wearing a tiara with a single pair of horns. The eyes are dabs of clay. Yellow clay. Ht. cm. 10. 2400 B.C.

Heuzey, *CAC.*, pp. 335f.; *DC.*, p. 250.

(680) Tello. Louvre, Mission Cros.

A very fine head of a god who wears a horned tiara. His eyes are almond-shaped and the edges of the lids have a little ridge to represent lashes. His nose is delicately formed and so is his mouth with the finely cut lips, plainly visible, since the upper is shaven. His beard is very carefully arranged in series of what are supposed to be curls, but are vertical lines meticulously incised; the brows are also touched in with these little strokes. The head must have been looked upon as a special treasure, for it was carefully preserved in a little earthenware pot and was found in Trench VII at a depth of m. 2.50. 2400 B.C.

Cros, *NFT.*, pp. 146f., pl. vi, 3a, b; Contenau, *Antiq. Or.*, p. 18, pl. 31, d.

(681) Warka.

VA. 5989.

The head and right shoulder of a figurine of a god who has a low turban, large almond eyes between thick lids, a very big nose, and a long beard decorated round the jaw with punched rings to imitate tight curls, and lower down by rippling lines for the longer strands. Deep cream clay. Present ht. cm. 7.5, width cm. 4.2. Found on the surface soil, not far from the palace of Singashid. 2200 B.C.

Julius Jordan, *MDOG.*, Nr. 66 (1928), p. 17, fig. 6; *UW.*, p. 58, pl. 79, *a.*

(682) Kish.

P. 6; Louvre, Salle de Sarzec.

The upper half of a mould for making a relief of a god with a conical turban or tiara with a thick rim. He is in profile to left, and has a long beard in loose separate strands blowing back across his chest. Present ht. cm. 20, width cm. 12. Only the head and shoulders are preserved and they are much rubbed, but the type is that of the god armed with a mace depicted on several chariot fronts from Kish. There is one example of a relief, perhaps from this or a similar mould. 2100 B.C.

De Genouillac, *PRAK.*, i, p. 60, No. 293, pl. xxi, 1; ii, p. 16.

(683) ?

VA. 5394.

The upper half of an oval relief stamped with the head and shoulders of a god. He has a conical tiara with four pairs of horns carefully separated one from the other, almond eyes, big ears, a beard, and thick hair clustering round his neck. He seems to wear a robe draped diagonally. Present ht. cm. 6, width cm. 5.5. The work is conventional and lifeless, an uninspired copy of an earlier model. 1800 B.C.

(684) Ashur.

VA.

The head of a god wearing a low tiara with a single pair of horns. He has thick brows in relief, eyes made of almond-shaped dabs of clay, and a square beard. The head belonged to a figurine roughly modelled by hand in the "snow-man" technique. Faulty as it is, it yet shows the national Assyrian characteristics striving to express themselves. 1200 B.C.

Fig. 185.

(685) Ashur.

VA.

The head of a god with a tiara, seemingly without horns. The hair round his forehead is stamped with little rings, and the longer hair at the back is braided and twisted round the base of the tiara, so that the two ends meet in front. He has round pellets for eyes, a thick nose, and a square beard covered with incised flecks. Dark pink clay. The work is crude, but it is exceedingly powerful and conveys an astonishing impression of the ruthlessness and force of the Assyrian temperament. 1200 B.C.

Fig. 186.

(686) Kish.

Louvre, Salle de Sarzec.

The little head and shoulders of a god wearing a horned tiara. His hair reaches to his shoulders in a curly mass, his beard is also arranged in series of curls. Present ht. cm. 3.5, width cm. 2.3. 1000 B.C.

De Genouillac, *PRAK.*, i, p. 60, No. 284, pls. 58, vi, 2.

(687) Senkereh.

Ashmolean Museum.

A fragment of the head of a god showing the right side of the face. He has a caplike tiara with three pairs of slim horns widely separated. His hair is arranged in scalloped waves round the forehead; the brows are incised with two parallel lines which make a little ridge between them. The eyes are long and almond-shaped; the beard grows up round the cheeks in front of the ear, but both ear and mouth are broken. Very fine work. Red clay. Presented by Mr. H. Weld Blundell in 1922. 800 B.C.

(688) Babylon.

?

A very fine, but fragmentary head of a god. The hair was bound in a cloth or *sakkos* and turned up at the back. The face is broad with well-modelled ears and finely cut lips. The eyes also are well formed and show the lachrymal gland. The moustache ends in spiral curls, and the beard has three rows of tight curls and then two series of longer strands ending in curls. Present ht. cm. 12. On account of the muscles of the neck the head has been thought to be that of a winged creature, a Lamassu, perhaps made as a model for one of the great sculptural figures of the Neo-Babylonian period or rather earlier. It was found in Trench 40 in the vicinity of the temple of Ninurta. 700 B. C.

Koldewey, *MDOG.*, Nr. 9 (1901), p. 6, fig. 1; *TBB.*, p. 36, figs. 55, 56; Meyer, *SS.*, p. 9, note 2; Meissner, *BuA.*, i, p. 236, pl.-fig. 103; *AO.*, xv, p. 85, fig. 150; v. Bissing, *BGAS.*, p. 6; Mötefindt, *Klio*, xix (1923), p. 51.

(689) Nippur.

I.O.M.; C.B.S. 9476.

A cast of a god's head. The hair is waved symmetrically over the crown and lies in scalloped waves all round the forehead. Above this fringe two horns encircle the hair, their tips meeting in front. The brows are modelled in relief, the eyes are set in well-shaped lids, the beard is treated with horizontal rows of little knobs to represent curls, and the moustache curls up at the ends. Red clay. Ht. cm. 12.2. The transition of the planes, delicately merging from eye-socket to cheek, the meticulous rendering of the hair and beard, the character expressed in the face, all combine to produce an extremely fine work of the later Assyrian period. It was found about two metres below the surface on Hill V, where several other heads of a similar nature were found. 700 B.C.

BE., ix, p. 89, pl. xii, 22; Peters, *Nippur*, ii, p. 375, pl. i; Bezold, *NB.*, fig. 94, 3; Fig. 187.

(690) ?

B.M. 91.878.

The head of a god whose hair is very carefully waved over his head and encircled by a single pair of horns. His beard is formally arranged and the ends of his waved moustache both turn up in a spiral curl. The eyes and nose have been damaged. Iron grey clay which looks as if it had been calcined. 650 B.C.

(691) Ashur.

VA.

In the dump heaps in Court E of the temple of Ishtar a number of figurines were found. Some of them figured the god holding either one or two boomerangs who has been designated as the god Ašur himself (No. 634). But there were also specimens of a rarer form of this type, a bi-headed deity. He has large dabs for eyes, pinched noses, and two long beards. The arms are simply strips of clay bent forward and slashed with lines to suggest fingers; in each hand he holds a boomerang. The discoverer thinks that

to balance his two heads he is provided with two boomerangs. But it must be remembered that many gods with only one head have a curved club or other weapon in each hand. He also remarks: "The double-headed form seems to me a good ideal type of the god Anschar-Ašur who is honoured in the version of the Creation Epic from Kal'ah Sharkât (Ebeling, *MDOG.*, Nr. 58, pp. 23ff.): 'unimaginable, hard to behold, / four eyes, four ears he has, / if he moves his lips fire spurts forth(?), / four ears grow on him, / and four eyes also behold all'." Although parts of Temple E were of the second half of the third millennium the dumps contained the contents of earlier deposits. 2400 B.C.

Andrae, *WVDOG.*, Nr. 39, p. 104, fig. 77; *AIT.*, p. 104, fig. 77; *RLV.*, viii, art. "Mischwesen", p. 207 (Unger); Sidney Smith, *EHA.*, p. 136; Fig. 188.

(692) Sippar.

I.O.M. 1354.

A rectangular relief of a bi-headed god. Both heads are provided with a four-horned tiara and long beards. The body is covered with a flounced robe draped diagonally. With both hands he grasps a short weapon which broadens out towards the base. Broken at the hips. Present ht. cm. 8. A limestone relief (VA. 2890) portrays the same god, who may, perhaps, in this more southern site, be identified with Marduk, who had so many points in common with Ashur that they have been considered identical, differentiated only by their epithets (S. Smith, "The Relation of Marduk, Ashur and Osiris", *JEA.*, viii (1922), p. 43). Marduk also, in the version of the Creation Epic current in Babylonia, is stated to have four eyes and four ears, apparently meaning that he was bi-headed. The interpretation as Marduk is strengthened by a cylinder seal in the Louvre where the bi-headed god introduces a goddess and a worshipper into the presence of the enthroned Ea, identified by his streaming vase. Now Ea was the father of Marduk (Weber, *AO.*, xvii-xviii, p. 58, fig. 248; Ward, *SC.*, No. 286). This relief has been dated in the time of Gudea, but the careless ease of the delineation proves that it must have been copied from a long-established model which could not have been the case in the time of Gudea. The documents found at Sippar belong to the days of Hammurabi and Samsuiluna, and many of the artistic productions discovered with them are of the same period, and with that epoch the style and rather tired impression of this relief are in full accordance. 2100 B.C.

Scheil, *SFS.*, i, p. 87, fig. 8; Meyer, *SS.*, p. 55; Meissner, *BuA.*, ii, p. 42, pl.-fig. 16; *RLV.*, viii, art. "Mischwesen" (E. Unger), p. 206; Jeremias, *HAOG.*, 2te Aufl. (1929), fig. 184.

DIVINE COUPLES

(693) Ur.

U. 107, 2792; C.B.S.

A rectangular "chair relief" depicting a divine couple seated frontally. He sits on the left and has a low turban, a thick nose, dabs for eyes, and a long beard, the ripple on which is indicated by tiny incised flecks. He is clad in a flounced robe. He places his very long left arm round his companion's neck and stretches his right arm across his body to clasp her left hand. She has a low diadem, hair in striated bosses over her ears, dabs for eyes, a thick nose, many necklaces with a central pendant and a flounced robe. Above their heads is a star within a circle. Deep cream clay. U. 2792 is very similar, but they do not hold hands. 2700 B.C.

Woolley, *AJ.*, iii (1923), p. 333, fig. 6.

(694) Kish.

Ashmolean Museum, Kish -? 197.

A "chair relief" of a divine couple. On the left is the god with a turban and flounced robe, big ears, almond eyes, a beard in vertical strands, and side-locks curling into big, flat spirals. His right arm is bent at his waist, and his left was probably round the neck of the goddess. Her hair is in striated bosses over her ears and raised on a high comb or "fan" at the back. A necklace hangs low on her chest. Abrasions on the lower part of the relief. Deep red clay baked cream. 2700 B.C.

(695) Kish.

P. 50; Louvre, Salle de Sarzec.

An oval relief of a divine couple. He sits on the left and has a turban, beard, spiral side-locks, and a long plain garment. His hands rest on his knees(?). She sits on the right and has a head-band, a fringe round her forehead, thick spiral side-locks, and a long plain dress fastened round her waist by a girdle. Her mouth seems wide open and her left hand lies in her lap. She seems to be on rather a larger scale than the god. They are riding in a chariot, for the front of the chariot rises up before them in the guise of a fence of reticulate work. The hole for the pole is decorated with two bull's horns curving upward; perhaps this is a "shorthand" way of explaining that the chariot was drawn by an ox. Broken below the chariot front. Present ht. cm. 16.5, width cm. 14. 2600 B.C.

De Genouillac, *PRAK.*, ii, p. 19, pl. vi, 6; Fig. 189.

(696) Ur.

B.M. 116.509.

A "chair relief" of two figures enthroned. The god, seated to right, has a long beard, a crown like a turban, and a flounced robe. The goddess has a crown, hair in double puffs over her ears, many necklaces with reversed crescents for pendants, and a flounced dress. Each puts one arm round the other's neck and with the other hand clasps that of his or her companion. Their eyes are dabs of clay. Pale red clay baked cream. Ht. cm. 9.1, width cm. 6.5. 2600 B.C.

(697) ?

Y.B.C. 10.026.

A rectangular relief with the bottom edge pressed forward to make a ledge upon which a divine couple stand. The god, on the left, has thick hair, spiral side-locks, a square beard leaving the cheeks and upper lip bare. He wears a long flounced shawl arranged diagonally and wrapped around him in spiral fashion. His right arm is bent on a level with his waist, and he lays his left arm round the neck of the goddess. Her hair is turned up at the back in a "fan", and she wears a flounced dress. Her left arm is bent, her right arm is round the god's neck. The god has almond eyes marked by incised lines for the lids; the goddess has round eyes and a very thick nose. There is a crack which passes right across the god's body. Deep cream clay. Ht. cm. 6.5, width cm. 4.8, ht. of figures only cm. 5. 2500 B.C.

Fig. 190.

(698) ?

VA. 7295.

The upper part of a very tiny oval relief showing a divine couple facing outwards. The god, on the left, has a tiara, thick spiral side-locks, and a beard curling at the ends, but his face is much rubbed. He wears a flounced robe and his right hand is clenched at his waist; his left arm is round his companion's neck. She has long hair lying on her shoulders and curling up at the ends, and spiral side-locks. Her face is quite flattened

out, but she wears a tiara and a diagonally arranged flounced dress. Her hands are clasped. Broken at the hips. Pale cream clay. Present ht. cm. 5, width cm. 4.5. 2500 B.C.

Fig. 191.

(699) Tello.

Louvre, Mission Cros.

An oval relief on which is a divine couple standing side by side. Both have a high tiara, spiral side-locks and a long flounced garment arranged diagonally. The god has a beard with curled ends; he holds some object in his right hand on a level with his waist, and puts his left arm round the shoulders of the goddess whose hands are clasped. In addition to the side-locks she has long hair which lies along her shoulders and curls up at the ends. Somewhat rubbed and broken at the bottom. Present ht. cm. 5. Found in the Tell-des-Tablettes to north of Trench C-E. This is the same motive as the preceding example, but it is on a larger scale and the drawing is more advanced, for the figures are less stiff and more elegantly proportioned. 2450 B.C.

Cros, *NFT.*, p. 250, fig. in text.

(700) Ur.

U. 7109; C.B.S.

A small oval relief portraying a divine couple who stand facing the spectator. He is on the left and wears a turban and a flounced robe. He has almond eyes, a broad nose, straight mouth, square beard, and shaven cheeks and upper lip. In his right hand he holds some object diagonally against his shoulder; it is like a long whip or flail. His left arm is bent on a level with his waist and perhaps with that hand he held the shaft of the object in his right. The goddess has a high four-horned knobbed tiara, necklets, and a flounced dress arranged diagonally. She lays her right hand on the god's shoulder and her left arm is bent at her waist. In the field above the god's head is a six-rayed star within a reversed crescent. Greenish clay. A second example, also of green clay, is very much rubbed. 2450 B.C.

(701) Ur, Diqdiqqeh.

U. 1349; B.M.

A "chair relief" of a divine couple seated frontally. He is bearded and has a turban and a long robe; he holds a goat pressed against his chest. The creature is held to right, but it turns its head to the front. The god's left arm is round the neck of the goddess, who has a head-band, hair in bosses over her ears, and a long robe. She places her right arm round the god's neck and holds some object—a vase?—in her left hand. Cream clay, red in the breaks. 2450 B.C.

Woolley, *AJ.*, v (1925), p. 19, pl. viii, 2, fig. 5.

(702) Tello.

Louvre, Mission Cros.

The upper half of an oval relief. A divine couple are presented frontally. He wears a turban and a flounced robe and has large almond eyes, a square beard, and spiral side-locks. There are traces of his left hand clenched against his waist. The goddess has hair parted in the middle, clustering thickly round her neck and turned up at the back in a "fan". Her flounced robe is arranged diagonally and loops over her right arm bent on a level with her waist. Broken: all the lower part. Found in Trench C-E in the necropolis of Tell H. 2350 B.C.

Cros, *NFT.*, p. 151, pl. vii, 4; *RA.*, vi (1904), p. 11; Frank, *KGB.*, i, 2tes *Hefte*, 46, 5.

(703) Ur.

B.M. 116.809; C.B.S.

A "chair relief" on which is a divine couple depicted in very low relief. To right is the bearded god wearing a flounced robe; his left arm is bent at his waist, his right hand is extended to touch the waist of his companion to whom he turns. Her hair is in a *krobylos* at the back and she is clad in a flounced dress draped diagonally. Her right arm is bent at her waist and she lays her left arm round the god's neck and turns to him. In the field between them is a reversed crescent. Cream clay, red in the breaks. In a tiny example the god has a turban and an implement in each hand, and the goddess touches his arm. 2350 B.C.

(704) ?

N.B.C.

A small relief with a rounded back. A god stands frontally. He has a square beard and spiral locks and he wears a horned tiara and a flounced robe which hangs over his bent right arm. His left arm is extended, but is cut off by the break. Bright red clay. Ht. cm. 7. This is part of a relief representing a divine couple. The god must have stood on the right and put his left arm round the neck of the goddess. 2350 B.C.

(705) Tello.

Louvre, No. 191.

A goddess stands frontally with her left arm bent at her waist. Her hair is parted, puffed out over her ears and turned up at the back in a "fan". She has a piquant oval face and wears a flounced dress. The left side of the relief is broken, but the inclination of her right shoulder shows that she laid her arm round the god's neck, whilst his hand can be seen on her left shoulder. Cream clay. Ht. cm. 11. 2350 B.C.

Heuzey, *CAC.*, p. 347; *DC.*, p. 252, pl. xxxix, 4; *CFAT.* (1882), p. 29, No. 29; (ed. 1923), p. 16; Frank, *KGB.*, i, *2tes Heft*, 46, 6; Reimpell, *GBAK.*, p. 30.

(706) Ur.

B.M.

A "chair relief" with a seated god and goddess in very low relief. He turns towards her and touches her right shoulder with his left hand, whilst with his right he holds a sceptre(?). She wears a flounced dress draped over her left shoulder and touches his waist with her right hand. Much blurred. Red clay baked cream. 2300 B.C.

(707) Ashur.

VA. 7522.

A group of a divine couple made in a single mould, but in such high relief that it has the effect of being in the round, the more so because the background is cut away to the outline of the figures. The god is on the right and sits so close to his companion that his shoulder touches hers. He has a turban, immense spiral side-locks, a square beard curled at the ends, and a flounced garment. His left hand is clenched against his chest with the thumb sticking straight out, his right arm is round her neck. She also has big spiral side-locks, a head-band, and a flounced dress. She puts her left arm round the god's neck with her hand resting on his shoulder; her right hand is clenched. They both have a triangular wedge for a nose, thick lips, and bare feet. Her face is not frontal, but tilted a little upwards and sideways, which gives her a strange expression. Cream clay. 2350 B.C.

Fig. 192.

(708) Tello.

?

The top half of a rectangular relief with the outline of a god to right and a goddess to left. Only the blurred top of his head remains. The goddess has her hair turned up at the back in a chignon and wears a flounced dress, but apparently no tiara. Her right hand is clenched at her waist, and she places her left arm round the god's neck. Present ht. cm. 5.5. Found in the Tell-des-Tablettes near the Gate of Gimil-Sin to which period the relief apparently belongs. 2350 B.C.

Cros, *NFT.*, pp. 11, 240, pl. vii, 3.

(709) ?

Y.B.C. 10.025.

A rectangular relief with rounded ends. Within the field bordered by two narrow ridges is a divine couple who stand facing each other. The god is on the left, and the top of his head is marked by hatched lines to represent the crown of his turban above the thick rim, like the votive turbans of Gudea's time. He has a large hooked nose and wears a flounced robe, a fold of which hangs over his bent left arm; his right arm hangs by his side. The goddess has thick bosses of hair over her ears and at the back her hair is turned up and caught under the band which encircles her head. She has a beaked nose and a flounced dress arranged diagonally and looping over her bent left arm: she puts her right arm round the god's shoulders and her hand can be seen close to his neck. Pale red clay baked cream. Ht. cm. 7.5, width cm. 6.8, ht. of figures only cm. 6.8. The drawing is very elementary, the heads are too large, the bodies lack corporeality, the arms are skinny with clumsy hands; but there is a touch of realism in the way in which they turn one to the other, and the artist is more concerned to portray the intimate relations between them than to impress their divinity upon the beholder. Certain traits of the god, his turban and rather straggling beard, recall the way in which the god Martu is always pictured at a later period; moreover this divinity stands in profile to right, a less usual attitude in representations of the divine couple than the frontal position, but it is the way in which Martu was invariably portrayed. Perhaps this is the image of the native god with whom Martu, a foreign importation, was afterwards identified. Here he wears the traditional flounced robe which Martu rejected in favour of his native loin cloth, although he accepted the other characteristics of the personality. 2350 B.C.

Fig. 193.

(710) Ur.

B.M.

An oval relief on which stand a divine couple turning towards each other. The god is on the right and has a turban and a long plain robe. His hair at the back is turned up in a *krobylos* and he has side-locks and a square beard. He puts his right arm round the goddess's waist and holds her left hand in his left. She also has her hair in a *krobylos*, and has a long plain robe. Her right hand is clenched at her waist. The attitude of both is quite naturalistic. Deep cream clay. Fine work. 2300 B.C.

Woolley, *AJ.*, v (1925), p. 19, pl. viii, 2, fig. 11.

(711) Nippur.

C.B.S. 15.422.

A rectangular relief of a divine couple who appear to be seated. Their faces are almost flattened out; their hair clusters round their necks and they seem to wear conical head-dresses, the only indication of vesture, save a necklace. The one to right holds her

breasts with hands flattened on her chest; apparently the one to left did the same. It is so rubbed that details are hard to discern, but the style of the work seems to be Parthian. Cream clay. Ht. cm. 9.2, width cm. 3. 100 B.C.

Fig. 194.

(712) ?

N.B.C. 4446.

A rectangular relief with rounded ends on which is a scene of a god and goddess standing on each side of a sacred tree. The god, on the right, faces towards the middle. His hair is turned up in a *krobylos* at the back and he has a short beard. He wears a horned tiara and a skirt divided by intersecting lines into series of tiny squares, but the upper part of his body is bare. He touches the tree with his left hand and in his right he holds some object coiled spirally. The tree forms the centre of the picture; the trunk diminishes as it ascends, and at the top it breaks into five branches each ending in triple points like flames. The goddess on the left stands frontally. She has a lofty tiara, necklets, and a robe adorned with rows of little diagonal lines, apparently to indicate that it was flounced. Both her arms are extended laterally from the elbows as if she were manifesting herself to her worshippers, but her left hand may have touched the tree. Her right is cut off by the edge of the relief and her face is obliterated. Ht. cm. 12. The drawing is very infantile and the figures are pieced together in thoroughly inorganic fashion. Although the goddess is absolutely frontal her feet are turned to left; the god's head, arms, and legs are in profile to left, his body is frontal. His right arm has dwindled to a stick in the desire to show it in the limited space. The unusual short beard and the curious treatment of the garments induce one to believe that this is a barbaric imitation of some well-known work. 1400 B.C.

Fig. 195.

ANIMALS

(713) Senkereh.

B.M. 91.907.

A rectangular relief illustrating a scene of a man driving a lion from his prey. The man, on the left side of the field, faces to right. He wears a low turban and a loin cloth reaching to just above his knees, and he seems to be bearded. He steps forward hastily and brandishes a club over his head; his left hand is clenched in front of him to brace his body against the force of the blow he wishes to deliver. The powerful lion has brought down a humped bullock, which sprawls on the ground just as it was felled by the lion, who still keeps one paw on the kill but raises the other with claws fully distended to grapple with the new enemy. It lifts its great head clothed with a thick mane, and roars with anger at being attacked. Its tail curves up stiffly above its back and ends in a tuft. The lower border of the relief projects and makes a ledge on which the figures stand, but that is the only framing to the scene. Ht. cm. 7.7, width cm. 10.5. The relief itself was broken in antiquity and carefully mended with bitumen, so it must have been regarded as a valuable or interesting relic. The surface is much rubbed and the man's face in particular is almost obliterated. The scene is very spirited, but the artist, although he manifests great ability, was ignorant of the laws of foreshortening. The lion is excellently portrayed; the man's torso is frontal, although his head and legs are in profile; but the weakest feature of the composition is the bullock, whose body is far too short and looks

like that of a dog, although the attitude is quite pathetic in its helplessness. The dramatic quality of the scene accords ill with the quiet, formal movements depicted in the time of Hammurabi, or even under Ur-Nammu and Dungi, and is much closer to the animated incidents described pictorially in Gudea's time. As this relief was found together with the relief of the boxers (No. 509) and agrees with it closely in style and in details, we may place this work also in the period of Ur-Ningirsu. 2550 B.C.

Loftus, *Chal. and Sus.*, p. 258, fig. in text; Rawlinson, *FGM.*, i, pp. 92, 108; Meyer, *SS.*, p. 103; Meissner, *BuA.*, i, p. 225, fig. 54; Boussac, *RA.*, xii (1915), p. 174, fig. 1; *RLV.*, i, art. "Axt" (B. Meissner), p. 297, pl. 61c; Schäfer-Andrae, *KAO.*, pp. 144, 641, fig. 475, 2; Fig. 196.

(714) ?

Y.B.C. 10.021.

The left side of a rectangular relief with a scene of a lion attacking a man who has sunk upon one knee to aim an arrow at the beast. He faces to right and has thick hair cut short round his head and a short pointed beard. He wears a loin cloth reaching to his knees. The point of his left foot turns up and he seems to have a mark round his ankle as if he wore low boots with upturned toes in Hittite fashion, but this is most likely due to blurred stamping. A quiver hangs from his girdle and he wields a large bow with a peculiarly thick and very long arrow. The lion is about to spring, but is stopped by the arrow which enters its open jaws. The beast in its agony raises its right paw with all the claws out, but the left still rests on the ground. Only the forequarters of the lion are given, the remainder being hidden by the edge of the relief, thus simulating a cave. Broken: the right end. Red clay. Ht. cm. 5, present width cm. 7. The man's head and legs are in profile, his body is frontal. The lion is well rendered, but without much spontaneity; one feels that the artist is repeating an oft-told tale. 2300 B.C.

Clay, *AA.*, v (1917, 1), p. 77, fig. 5, No. 4; Fig. 197.

(715) Nippur.

I.O.M.; C.B.S. 1937.

The cast of the lower half of a rectangular relief. A man, wearing a loin cloth reaching to his knees, faces to right with his left foot slightly raised. He holds a long spear, but as the figure is broken at the waist, it is impossible to determine his precise action. Apparently he defended himself against a lion. Broken: all the upper half. Present ht. cm. 6, width cm. 6. The use of the spear shows that this relief belongs to a later age when men no longer used the bow in hunting. 1000 B.C.

(716) Nineveh.

B.M. 93.011.

A rectangular relief of rosy clay, much broken. On it is incised with exquisitely fine work a scene of Ashurbanipal spearing a lion. On one fragment are part of the king's chest, left arm, spear, beard, and back hair, also the extended forepaws of the wounded lion; the other fragment shows the lower limbs of the king. Every detail of his richly decorated robe is carefully worked out; his quiver strap is adorned with circles containing rosettes alternating with lotus flowers; his broad belt is ornamented with rosettes, concentric squares, and St. Andrew's crosses; the robe itself is thickly strewn with rosettes alternating with concentric rings, and the edge is finished off with a tasselled fringe. Ht. cm. 29. The drawing has such perfect precision and delicacy that the only work of art at all comparable with it is the black-figured amphora of Exekias showing Ajax and Achilles playing dice. The relief was found in the library of the king's palace. 650 B.C.

Rassam, "Recent Assyri. and Babyl. Research", *Jour. Transac. Vic. Inst.*, xiv (1881), p. 205; Perrot, *HAA.*, ii, p. 528; Handcock, *Mesop. Arch.*, p. 118; Meissner, *ZDMG.*, Nr. 73 (1919), p. 176; Hall, *SBA.*, p. 52, pl. lvii; Fig. 198.

(717) Nippur.

I.O.M. 818; cast C.B.S. 9477.

A relief representing a contest between a man and a lion. The man, facing to left, has sunk upon his left knee and plunges a short sword into the lion's belly, whilst with his raised right hand he tries to push up the head of the beast which strives to fasten its fangs in his shoulder. The man has long hair hanging in a series of curled locks upon his shoulder, and a close, pointed beard. He wears a cylindrical cap like a fez and a robe like the Assyrians, belted and folding over in front, the lower edge bordered by a fringe. The lion is a powerful beast with a thick mane extending to its shoulders; it rises on its hind legs and throws itself upon the man, clutching his chest with its paw, and setting its teeth into his further shoulder. The man's pose may have been inspired by a good model, but the treatment is childish and there is a return to many of the conventions of primitive art, for instance, the eye and torso are frontal, although the head and the limbs from the waist down are in profile. In order to show all the hair, even that on the far side of the head, the artist has represented it as growing not only from the head, but also from beneath the beard. In contrast to the careful rendering of the lion's muscles, the folds of flesh on the man's bent knee are reproduced by incised strokes. On the plinth are traces of a word written in Aramaic characters. The earliest Aramaic inscriptions yet known are of the eighth century B.C., but they are common in the sixth to the fourth centuries B.C., and last on until the sixth to the eighth century A.D. This limits the date of the relief, for it must have been inscribed when the Aramaic script was in common use. From the style one would judge it to be a foreign imitation of an Assyrian model, perhaps dedicated by some stranger who visited Nippur as a thankoffering for his escape from a lion. It was found in the debris of one of the rooms on the Temple Hill, south-east of the ziggurat. 500 B.C.

BE., i, 2, p. 68, pl. xxvi; Peters, *Nippur*, ii, p. 378; Jastrow, *Bildermappe*, fig. 123; Clay, *AA.*, v (1917, 1), p. 80, fig. 12; Essad Nassouhi Bey, *Guide*, p. 31, pl. 12; Fig. 199.

(718) ?

B.M. 91.908.

A rectangular relief framed by a raised border. An armed man on horseback advances to right and aims his spear at a large lion which comes forth to meet him. Only the head and forequarters of the beast are shown; the body impinges on the border, thus giving the effect of a lion emerging from a cave. Red clay with traces of blue on the border. The work is late, but goes back to an Assyrian design, such as the one shown on a cylinder seal (Weber, *AO.*, xvii-xviii, p. 124, fig. 507). 200 B.C.

(719) ?

VA. 3908.

A relief roughly oval picturing the contest between a man and a lion. The man faces to right and bends back to thrust his spear with full force into the lion's jaws. He is clean shaven and has a full tunic reaching to his knees. The lion reaches up and tries to turn aside the spear with its right paw, whilst it beats the air with its outstretched left. White clay. Traces of colour: the man's flesh and the lion's hide are dark red; the ground

and three broad lines in the background, perhaps meant for trees, are dark green. There is a hole in the top of the slab to hang it up. Ht. cm. 10, width cm. 13. Persian work? 200 B.C.

(720) Senkereh.

B.M. 91.909.

A rectangular relief on which is a lion walking to right. It is a powerful beast with a thick mane, lean body, and tail lashing to and fro above its back. It opens its great jaws to crunch the head of a human being seated in front of it upon the ground. This little man raises himself to a sitting position by resting his left hand upon the ground behind him, and he raises his right in a gesture of protest. He seems to have a turban and a girdle round his waist, therefore a loin cloth was presumably intended. In the field above his head is a rosette-star. The left upper corner of the relief is fractured. Dull purplish-red clay. As this relief is stated to have been found in the "upper chambers of a tomb", in the same place where the reliefs of the boxers and the man attacking a lion were discovered (Nos. 509, 713), and as it is equally archaic in style, it may be dated in the same period. 2550 B.C.

Loftus, *Chal. and Sus.*, p. 259; Rawlinson, *FGM.*, i, pp. 92, 108.

(721) Kish.

P. 76; Louvre, Salle de Sarzec.

Part of a mould for making a relief of a lion devouring the head of a human being. Deep cream clay. Ht. cm. 7.8, present width cm. 5.5. 2000 B.C.

De Genouillac, *PRAK.*, ii, p. 20, pl. xv, 3.

(722) Nippur.

I.O.M.

The right side of a rectangular relief showing a large lion devouring the head of a small human being who stands frontally and raises his left hand with palm outward and stretches up his right arm round the neck of the beast, apparently in an endeavour to push it away. The lion's mane is rendered by a series of parallel vertical lines, filled in by little horizontal strokes to indicate the succeeding ruffs. The eye is correctly drawn in profile, but the forepaws, instead of being placed one on each side of the victim's body to steady it, are both in front of it in a naïve desire to illustrate as much as possible, unless, indeed, the body is supposed to be lying on the ground with the feet in the foreground and the head in the rear. This would have required complicated foreshortening, quite beyond the limited powers of the artist, who, in fact, found it too hard to depict the legs frontally, but was compelled to draw them in profile, although the inorganic junction of the parts is concealed by the lion's paws. Broken: all the left half. 2000 B.C.

Exped. Photos. 434, 436; Fig. 200.

(723) Susa.

Coll. de Morgan.

A relief roughly oval in shape with a scene of a lion biting a man in the left flank. The man is shown frontally. In his right hand he holds what looks like a drinking-horn. There is a tree in the background. 2000 B.C.

(724) Ur, Diqdiqqeh.

U. 6503; C.B.S. 16.260.

A fragment of a relief showing the head of a lion with the mouth open to roar. Short pointed ears. A very naturalistic piece of work. Pale red clay. 2300 B.C.

(725) Kish.

P. 78; Louvre, Salle de Sarzec.

The lower part of a rectangular relief of a lion walking to right with its tail raised above its back and a thick mane marked by parallel horizontal lines, somewhat like the "tablier" adorning Egyptian or Hittite sphinxes. Very fine pale red clay. Present ht. cm. 5.2, present width cm. 10.4. 2000 B.C.

De Genouillac, *PRAK.*, ii, p. 20, pl. xv, 5.

(726) ?

N.B.C. 4443.

A rectangular relief of a lion walking to left. It lashes its tail above its back and its mouth is wide open and shows its enormous fangs. The ear is pointed and the shoulders and chest are covered by a thick mane rendered by wavy incised lines. The lion's powerful head is very like that on the fragment from Ur (No. 724), and the body recalls the one found at Kish. Ht. cm. 8, length cm. 10. 2000 B.C.

Fig. 201.

(727) Kish.

P. 75, 79; Louvre, Salle de Sarzec.

A fragment of the lower right-hand corner of a relief. The forepaws of a lion walking slowly to right, and part of the mane round its neck. Deep cream clay. Present ht. cm. 4.5, present width cm. 6.1. There is also a mould for making a relief of a lion walking to right. Only the hind quarters and part of the body are left. Ht. cm. 14.9, present width cm. 17. 2000 B.C.

De Genouillac, *PRAK.*, ii, p. 20, pl. xv, 2, 6.

(728) Nippur.

C.B.S. 2994.

The upper right half of a rectangular relief showing a lion moving to left. Only the beast's hind quarters and the rise of its neck remain, with the tail lashing above the back. Pale red clay baked cream. Present ht. cm. 5, present width cm. 5. 2000 B.C.

(729) Nippur.

I.O.M.

The left half of a rectangular relief. A lion walks to left; its mouth is open to roar. Very battered. The lower right corner of a relief on which is a lion walking to right. Only the forelegs and the outline of the chest are preserved. 2000 B.C.

Exped. Photos. 369, 46, 47.

(730) ?

Y.B.C. 10.019.

A small rectangular relief of a lion walking to left. It lashes its tufted tail and turns its head to the front with its mouth open to roar. Much rubbed. Grey clay. Ht. cm. 6, width cm. 5.5. 2000 B.C.

Clay, *AA.*, v (1917, 1), p. 76, fig. 5, No. 2; Fig. 202.

(731) ?

B.M. 91.910.

A rectangular relief with rounded ends of a lion walking to left, but turning its head to the front. A thick mane stands out all round the face, which is quite obliterated. Its tail rises above its back in sinuous curves and ends in a tuft. If this relief was not made from the same mould as the previous number it must have been from one almost identical. Much rubbed. 2000 B.C.

Fig. 203.

(732) Nippur.

C.B.S. 1964, 1977; cast Y.B.C. 191.

A rectangular slab with rounded ends. A lion moves to left with lowered head and tail stretched stiffly downwards until it almost touches the ground, when it turns upward. The stealthy gait, the muscles of the shoulder, and the fold of flesh under the abdomen are well portrayed. Ht. cm. 3.2, length cm. 8.3. 750 B.C.

Peters, *Nippur*, ii, p. 377, pl. ii, 3; Clay, *AA.*, v (1917, 1), pp. 79f., fig. 11; Figs. 204, 205.

(733) Babylon.

?

The left half of a slab showing a lion walking to right. The anatomy and muscles are accurately studied; the lowered tail ends in a great tuft and the design, fragmentary though it is, gives the impression of great strength. Possibly it was an artist's model for one of the large bas-reliefs in stone. It was found in Trench 40 near the temple of Ninurta. 700 B.C.

Koldewey, *TBB.*, p. 36, fig. 58; Meissner, *ZDMG.*, Nr. 73 (1919), p. 176.

(734) Nippur.

C.B.S. 20.014.

A very large slab which once served as a coffin lid. It is decorated in relief with a lion walking to right. Its mouth is open, showing the teeth and tongue; the mane is in a series of large dabs of clay dotted about over the neck, which is thick and powerful, but the body is much too short and the legs are absolutely puerile. The tail ends in a tuft consisting of a large dab of clay punched with a ring of depressions round a middle hole like a rosette. The slab is almost square. Width cm. 72. Work of the Parthian period. A.D. 200.

(735) Moussian.

Coll. de Morgan.

A rudimentary figure of a lion of cream clay painted with black marks to depict the flecked hide. There is a hole through the shoulders so that the object could be hung up. From the prehistoric stratum. Fourth millennium.

DP., viii, p. 88 (J. E. Gautier et G. Lampre), fig. 199.

(736) Susa.

?

A tiny fragment of the head of an animal, presumably a lion, showing part of the nose and left eye. Cream clay covered with a green glaze. Present ht. cm. 2.5, present width cm. 2.5. It is interesting because it was deposited among the offerings in the temple of Shushinak and was cast aside into a dump. 2450 B.C.

DP., vii, p. 118 (G. Jéquier), fig. 409.

(737) Susa.

Coll. de Morgan, Nos. 377, 378.

Two life-sized statues of lions in enamelled terra-cotta. Enough fragments were found to enable one of the statues to be reconstructed in its entirety, and the forepart of the other to be set up. The first was almost complete and only the back had to be patched. The beast lay with its forepaws extended. It has the large head and thick mane of the African lion, but the artist has evidently exaggerated the importance of the head in order to obtain a more imposing effect; otherwise nature has been very closely observed and the attitude on guard is well reproduced. The head is straight, with eyes fixed and

ears cocked for the slightest sound; the paws are spread with claws unsheathed, for it is ready to leap up at the least sign. The nostrils are deeply hollowed; three curved furrows on the muzzle indicate whiskers. The mane bristles above the forehead and surrounds the face like a ruff; it also covers the thorax and continues over the shoulders and down the flanks. The hollow of the flank is marked by a fold running obliquely from the sinews of the haunches to the ribs. The tail curves round the left haunch and ends in a great tassel. The eyeballs are inserted and the iris and pupil were once in contrasting colours, but they have now faded almost white. The pose of the second lion was identical, but the proportions of the head were smaller. The statues were modelled in fine pink clay spread over a core of coarser clay. The whole was then covered with a layer of enamel originally bright blue or green, but now badly deteriorated. The first lion measures m. 1.40 from the tail to the tip of the outstretched paws and cm. 62 from the plinth to the top of the mane. The fragments were discovered at a depth of about m. 7.50 outside the building to the south-east of the temple of Shushinak. They must have been broken in pieces at the time of the destruction of the temple by Ashurbanipal and cast away outside. The work must be Elamite, but under the influence of Babylonian art. The nature of the material is too fragile to permit of the supposition that statues of such a size could have been made in Babylonia and transported to Elam, therefore they must have been conceived and executed on the spot. Their date may be fixed by a comparison with the enamelled tiles from Susa, some of which bear inscriptions, and there are also fragments of inscribed statues of the same period. For these reasons the lions may be placed in an epoch contemporaneous with the use of enamelled ware in Elam, that is to say in the eleventh century. 1000 B.C.

DP., viii, pp. 164-7 (G. Lampre), figs. 324, 325; Pézard et Pottier, *ASuS.*, pp. 150f.

(738) Susa.

Coll. de Morgan, Nos. 286, 333.

Part of a large head of a lion comprising the brow and left eye, the nose, and upper jaw. Red clay. The front parts of two plinths with traces of the lions' outstretched paws were also found. 1000 B.C.

Pézard et Pottier, *ASuS.*, p. 148.

(739) Ashur.

VA. 5938.

The exquisite statuette of a reclining(?) lion with forepaws outstretched; the hind quarters are broken. The head is turned frontally and modelled with great delicacy. All the neck and shoulders are covered with fine stippled lines, perhaps to hold the colour, or to depict tufts of hair. Even the veins on the face are rendered. Red clay with a very fine ivory slip. There is another head almost comparable to the first in beauty of workmanship. 800 B.C.

(740) Kish.

?

The head of a lion very finely worked. The round eyes glare forth, the ears are laid back against the head, the mouth is open in a roar. A short ruff surrounds the face and the rest of the mane is suggested by hatched lines. The modelling of the planes is masterly. Found by the Weld Blundell Expedition. It was intended to be mounted upon a wooden core. 650 B.C.

Langdon, *The Times*, 14 January, 1925, and fig.

(741) Khorsabad.

Louvre.

The head of a lion. The mane surrounds the face like a ruff and covers the head and neck in a series of ever-lengthening spiral curls. The mouth is open as if the lion were roaring, but it is pierced by a round hole to serve as a passage for a tiny jet of water. Perhaps the head was used as a miniature fountain. The modelling is excellent. Pale green enamel. 650 B.C.

De Longpérier, *NAA.*, No. 287; Heuzey, *CFAT.* (1882), p. 23, No. 11.

(742) ?

Y.B.C.

A statuette cast hollow of a lion lying with extended forepaws upon a plinth. He lies in profile to right, but turns his head to the front. His tail coils up between his legs and flank and then curves over his back. Red clay with traces of white slip. Poor work. Ht. cm. 5.5, length cm. 8. 550 B.C.

(743) Sippar.

I.O.M.

Two groups of lionesses lying upon their sides and suckling their cubs. "These and other figurines of animals were found in the open country nearer to the Tells than to the *enceinte*, in a workshop, so-called from the variety of figures found at one spot, ranged in order. All the area was divided into several little cases or compartments separated by walls about one metre high. Only one compartment contained the terra-cotta animals. The slight depth below the soil had exposed them for centuries to the winter humidity, and the clay, lightly baked or merely sun-dried, became extremely friable. Some objects perished on the spot, others during the transit to Constantinople." 2000 B.C.

Scheil, *SFS.*, i, p. 91.

(744) Babylon.

?

The head of a panther with a very lifelike expression was found in Trench 40, in the vicinity of the temple of Ninurta. It is of unbaked clay and very finely modelled. 700 B.C.

Koldewey, *MDOG.*, Nr. 9 (1901), p. 6; *TBB.*, p. 36.

(745) Nippur.

C.B.S. 3500.

A figurine of a leopard. There are holes for the eyes, nostrils, and ears and a wide groove serves as a mouth. The skin on the back rises like a crest or thick mane and the lean body conveys an impression of sinuous grace. It is modelled of buff clay polished until it looks almost as if it had received a thin varnish. On this polished surface dark brown flecks are painted to show the markings on the hide, and round the muzzle is a broad black band. Broken: the legs and abrasions on the left side of the head, right ear, and part of the back. Present ht. cm. 5, length cm. 11. 450 B.C.

Clay, *AA.*, v (1917, 1), p. 79, fig. 7, No. 17; Fig. 206.

(746) Susa.

Coll. de Morgan, No. 286.

A figurine of a panther or leopard. 600 B.C.

Pézarid et Pottier, *ASuS.*, p. 133.

(747) Babylon. ?

"Three panthers' heads on a stand which widens to make a foot; probably it had to do with the practice of religion." 600 B.C.

Koldewey, *WB.*, p. 251.

(748) Susa. ?

A figurine of a bear seated upon its haunches with its hind legs (now broken) sticking straight up. It holds aloft its two forepaws on a level with its snout, in the attitude of one praying. The figurine well portrays the heavy ungainliness of the ursine tribe. In technique it resembles the numerous vases in the shape of animals which were found at the same time and place, but it had never been hollowed out and therefore could not have served as a receptacle. Among the series of prophylactic figures from Ur (No. 952) buried below the floors of the rooms in a Neo-Babylonian building were certain creatures like a bear standing on its hind legs, and this fact leads one to believe that the figurine from Susa also had a magical significance and was the earlier and more naturalistic expression of a type which was later conventionalized into the form it assumes at Ur. The objects found at this spot were all of the archaic period which, according to the excavators, ranges from 4000 to 2300 B.C. Even if this figurine is placed at the end of that epoch it is still the earliest example we have of the bear as a protective being. 2300 B.C.

DP., vii, pp. 18f. (G. Jéquier), fig. 12; Montelius, *Die älteren Kulturperioden*, ii, p. 242, fig. 792; Vincent, *Canaan*, p. ix, fig. 310.

(749) Sippar.

I.O.M. 1395, 1389.

An ithyphallic bear with a feline head, seated upon its haunches. Its forepaws dangled in the air as if it were begging. Broken: ends of the legs and forepaws. Ht. cm. 3.7. The discoverer states that he considers this creature to represent a divinity, but others have suggested that this and similar figurines were toys or grotesque objects. On the analogy of the finds from Ur, however, they must be considered prophylactic, and this figurine is a later phase of the idea first embodied in the bear from Susa (No. 748). A second animal is also seated upright upon its haunches. It resembles a bear but has a head with a long muzzle like a pig's snout. Its forepaws are broken. Ht. cm. 2.4. 2000 B.C.

Scheil, *SFS.*, i, pp. 93f., figs. 15, 16.

(750) Kish.

Louvre, Salle de Sarzec.

A broken relief showing an animal with a shaggy hide, apparently a bear. The head is broken. Present ht. cm. 5.2, width cm. 4. 2000 B.C.

De Genouillac, *PRAK.*, i, p. 55, No. 198, pl. v, 1.

(751) Sippar.

I.O.M. 1388, 1390.

A male animal with a body shaped like a pot is seated upon its haunches with its forelegs touching the ground. They curve forward and seem longer than the hind legs, which are very short, but all four paws are furnished with sharp claws. It is ithyphallic and has a stumpy tail turned straight up like that of a rabbit. The head is very small and is detachable, because it fits into the neck like a stopper. It has a long pointed snout and pointed ears, and the general type of head resembles that of a weasel. Ht.

cm. 32. A second example has a more shapeless body and the head is like that of a dog or ass. Ht. cm. 29. These objects might be considered late if the exact provenance were not known. But all the objects found in the excavations at Sippar belonged to the same limited period as the documents found with them which are dated in the reigns of Hammurabi and Samsu-iluna. Moreover, others bought by M. l'Abbé de Genouillac at the same place, Abu Habba, and now in the *Musée du Cinquantenaire* in Brussels, prove that they were a common product in that particular region at that time. They were found in what is thought to have been a potter's shop and were evidently turned out in quantities without any concern for the artistic merit of the work. They have been considered playthings, but the discoverer was probably right in thinking that they had some religious meaning, for their resemblance to figures which had certainly been buried for apotropaic reasons leads one to conclude that these strange monsters from Sippar were intended to serve the same purpose. 2000 B.C.

Scheil, *SFS.*, i, p. 94, figs. 17, 18; De Genouillac, *PRAK.*, i, p. 21.

(752) ?

B.M. 103.379.

A rectangular relief with rounded ends, showing a man holding a great mastiff. The dog faces to right and appears to be snarling at an approaching foe. Round its neck is a great rope which loops over its back and is held by a man who follows behind and does not walk on the far side of the dog as is usually the case. This man is completely nude, but has a turban. His face is so scratched that details are hard to decipher. He holds the dog's rope in his left hand and raises his right from the elbow with some object in his hand. His head and legs are in profile, but his torso is frontal, and another sign of archaism is the way the rope arches upward from the dog's neck in a quite impossible manner. Cream clay. 2550 B.C.

Fig. 207.

(753) Babylon.

B.M. 91.911.

A rectangular relief of a man holding a gigantic dog by a rope round its neck. The dog is of the mastiff breed and has hanging ears, a powerful chest, and high hind quarters with a long stiff tail curving above its back. It is short haired, so that the muscles and details of anatomy are plainly visible. Round its body is a band, and the rope is coiled twice round its neck to make a collar. The dog steps forward to right, and the man walks on the far side of it, holding the rope in his left hand and a short stick in his right which he rests on the dog's side. He has hair combed straight down over his crown and cut short all round like a cap. His nose is rather long and he has a close pointed beard, but his lips are shaven. He wears a garment arranged diagonally across his chest and apparently girt at the waist; it can have reached to his knees only, for his legs are bare where they can be seen below the dog's body. Broken: right lower corner. Pale red clay. Ht. cm. 8.5, width cm. 9.7. This relief has been dated about 1000 B.C. or even later, but a close examination of small points seems to place it much earlier. The modelling of the dog is masterly, but the man still exhibits the old convention of a frontal torso with the head and legs in profile. His head is the same type as that seen on a fragment from Ur (No. 497), and both resemble the head of a man on the great stele of Gudea with short pointed beard and hair cut short, but indicated by fine wavy lines radiating from the top of the crown, just as it is on this clay relief. The custom of wearing a beard round the

lower jaw, but shaving the upper lip and cheeks, was universal in the time of the First Dynasty of Babylon. The relief was obtained by Rawlinson in the neighbourhood of Babylon, and was presented to the British Museum by the Prince Consort. 2000 B.C.

Loftus, *Chal. and Sus.*, p. 257, note; Layard, *NaB.*, p. 527, fig. in text; Birch, *Hist. of Anc. Pottery*, p. 102, fig. 91; *Guide*, p. 117, fig. in text; Meyer, *SS.*, p. 103, note 1; Hancock, *Mesop. Arch.*, p. 324, fig. 88; Meissner, *AO.*, xv, p. 84, fig. 151; Schäfer-Andrae, *KAO.*, pp. 144, 641, fig. 475, 3; Contenau, *MAO.*, p. 98, fig. 45; Fig. 208.

(754) Ur.

B.M.

The upper part of an oval relief showing a man holding a mastiff; only their heads and the man's body to the waist remain. Cream clay. 2000 B.C.

(755) Senkereh.

B.M.(?).

"Represented on a tablet is a mastiff walking to right." This seems to be a detail of the former scene. The dog only with its belt and collar is given, but its keeper has been suppressed. Found in the tombs. 2000 B.C.

Rawlinson, *FGM.*, i, pp. 234f., fig. in text; Loftus, *Chal. and Sus.*, p. 259.

(756) Nippur.

I.O.M.(?).

A rectangular relief of a boy riding on a great dog which walks to left. It has a pointed muzzle, pricked ears, and a plumelike tail. The boy sits on its hind quarters, steadying himself with one hand placed behind him on the dog's back. He has hair cut short, and one cannot now discern any trace of a garment. He stretches out his right hand to hold the rope attached to the dog's neck. The design is badly scratched. Ht. cm. 9.5, width cm. 10.7. The drawing is quite archaic, for although the dog's anatomy is carefully studied, the child's body is utterly contorted in order to depict each member in its easiest aspect in order to avoid foreshortening; therefore his head and legs are in profile, his body frontal, and his arms so twisted that it is hard to say which is the right one. The rope, too, loops round in front in an incredible manner, and looks as if it were attached to the dog's nose. 2500 B.C.

Exped. Photos. 42, 46; Fig. 209.

(757) ?

B.M. 22.958.

A mould for making a rectangular relief of a boy bestriding an immense wolfhound with a pointed muzzle, thick mane, and long tail. The animal has a band round its body ornamented with a pattern in relief and tied at one side, and a collar with a great boss in front below the creature's chin; it also is tied at the side with short ends sticking out like another ornament. The boy wears a loin cloth girded round his waist. His skull is round and he has short hair, a well-developed chest and a slim waist like a figure in Mycenaean art. In his left hand he holds the rope attached to the dog's collar, and in his right hand he has a lash or goad. Deep yellow clay. 2100 B.C.

Fig. 210.

(758) Tello.

?

In the necropolis of Tell H, outside tomb 7 which was built of bricks inscribed with the names of Gudea and Ur-Ningirsu, was a little clay dog. Two others were found in Trench IX at a depth of m. 1.80 in tomb 27. 2550 B.C.

Cros, *NFT.*, pp. 128, 148.

- (759) Bismayah. University of Chicago Museum.
 "Dogs of clay." 2400 B.C.
 Banks, *Bism.*, p. 311; Fig. 211.

- (760) Ur. ?
 A tiny dog with a rounded muzzle and dabs for eyes seated upon its haunches.
 Bright red clay. 2400 B.C.

- (761) Babylon. VA.
 Very crude models of little dogs. 2300 B.C.

- (762) Kish. P. 65-9; Louvre, Salle de Sarzec.
 A series of little dogs. P. 65 is a minute dog of grey clay. Ears and paws broken.
 Ht. cm. 2.4, length cm. 4.9. Most of these tiny dogs have pointed muzzles, pricked ears,
 and a short stump for a tail. Red or cream clay. 2100 B.C.
 De Genouillac, *PRAK.*, ii, p. 20, pl. xvi, 7, 10.

- (763) Kish. Louvre, Salle de Sarzec.
 A little dog of red clay with a bushy recurved tail. Pomeranian type. Paws broken.
 Ht. cm. 8.4, length cm. 6. Others are of deep cream or red clay and are mostly frag-
 mentary. 2000 B.C.
 De Genouillac, *PRAK.*, i, pp. 45, 46, 61, Nos. 18, 25, 29, 320, 321.

- (764) Nippur. I.O.M.; C.B.S. 1991.
 A cast of a dog of the Pomeranian type with pointed muzzle and ears and a bushy
 turned-up tail, seated upon its haunches. It was found on Hill V, fourteen metres below
 the surface. 2200 B.C.
 Peters, *Nippur*, ii, pp. 374, 377, pl. i; *Records of the Past*, ii (1903), p. 42, fig. 4;
 Fig. 212.

- (765) Sippar. I.O.M. 1334.
 A little dog with ears pricked up, pointed muzzle, and stumpy tail, sits on its haunches
 with forelegs rigid, just prepared to spring up. It is well characterized. Ht. cm. 7.
 2000 B.C.
 Scheil, *SFS.*, i, p. 92, fig. 14; Chantre, *Miss. en Cappadoce*, fig. 79.

- (766) Susa. Coll. de Morgan, No. 287.
 The dogs found at Susa were mainly of two types, a hound with short rounded
 muzzle and flapping ears, and a dog with a pointed muzzle and sharp pointed ears.
 2000-1000 B.C.
 Pézard et Pottier, *ASuS.*, p. 133.

- (767) Susa. Coll. de Morgan, No. 341b.
 A dog covered with green enamel. 1000 B.C.
 Pézard et Pottier, *ASuS.*, p. 151.

(768) Nippur.

C.B.S. 2857.

A group of a bitch surrounded by her puppies. It is of pale cream clay covered with white enamel. One puppy is missing. Ht. cm. 4, length cm. 7.2. One might have thought that this was another example of the lioness with her cubs, especially as the modelling is very rough and the animal's characteristics are not well defined, but here six little creatures surround their mother, too large a litter for a lioness, who usually has two, and rarely more than four cubs at one litter. It was found on Hill V at a depth of more than fourteen metres. 2300 B.C.

Peters, *Nippur*, ii, p. 374; *BE.*, ix, pl. xv, 34; Clay, *Light from Babel*, p. 391, fig. in text; Fig. 213.

(769) Kish.

P. 71; Louvre, Salle de Sarzec.

A badly broken relief showing a man on horseback; he seems to be nude; the horse has a long flowing tail. Pale red clay mixed with straw, fired cream colour. Present ht. cm. 6.3, present width cm. 6.5. There is no mention of the horse in Babylonian records before the time of the First Dynasty of Babylon, and therefore it has been deduced that up to that age the horse was almost unknown in that region. But the fact that this first mention is a casual one, an order to provide fodder, implies that when the order was given the horse was no rarity, and it may have been long in use, although the documents hitherto deciphered have had no occasion to allude to it. Apart from the figurines this must be one of the earliest illustrations of a man on horseback. Of course the figurines of a steed and its rider are much older, and a bone "horse" with its rider was found in the earliest stratum at Susa. But the quadrupeds usually explained as horses should perhaps more properly be termed asses or mules, like those depicted as drawing chariots on the inlaid "standard" from a Royal Grave at Ur. 2100 B.C.

De Genouillac, *PRAK.*, ii, p. 20, pl. xv, 4.

(770) Eridu.

B.M. 115.355.

A fragment of an ass; only the chest and part of the body remain. Green clay painted with broad black lines and spots to represent the markings or dappled hide. Prehistoric period. Fourth millennium.

(771) Kish.

Ashmolean Museum, Kish 1925.147.

"One of the most valuable discoveries is the clay model of a horse found in a stratum with objects which undoubtedly indicate a period 3000-2800 B.C."

Langdon, *The Times*, 5 March, 1925, p. 10, fig. p. 18; Sidney Smith, *EHA.*, pp. 213f.

(772) Susa.

Coll. de Morgan.

The forepart of a mule with sharp pointed ears and a long rounded muzzle. It was made of fine cream clay painted with thick bands of dark red. A serpent writhes along its back, and rests its head between the mule's ears. Proto-Elamite period. 3000 B.C.

DP., xii, p. 208 (Toscane), fig. 401.

(773) Fara.

VA. 6230.

A long-necked quadruped, ears and nose broken. Pale red clay. Another creature has a beard-like tuft below the chin; the ears are broken off. Instead of legs there is a solid slab back and front, both pierced longitudinally; perhaps it was part of a chariot group on mobile wheels. Red clay. 2800 B.C.

- (774) Ur. U. 3233; B.M. 115.394-7.
Various heads and fragmentary bodies of mules made of deep cream or pale red clay. One larger head is crudely worked; its neck is curved like that of a swan and it has dabs for eyes, projecting ears, and a crest-like mane. Greenish clay. 2500-2000 B. C.
- (775) Tello. Louvre.
"In Trench IV at a depth of m. 2.10, a little horse." 2400 B. C.
Cros, *NFT.*, p. 151.
- (776) Warka. VA.
A very crude figurine of a mule with stumps for legs. 2400 B. C.
Jordan, *UW.*, p. 62.
- (777) Ashur. Assur 21942b, c; VA.
"To me the horse is still doubtful, although long-necked animals were found."
Crude figurines of mules and very rough mules' heads. 2300 B. C.
Andrae, *AIT.*, p. 114, pl. 62.
- (778) Surghul. ?
"Found in the early Babylonian necropolis. A little horse with the mane falling on one side." 2200 B. C.
Koldewey, *ZA.*, ii (1887), p. 416.
- (779) Kish. P. 70; Louvre, Salle de Sarzec.
The neck and body of a mule with a well-marked mane. Broken: head and three legs. Deep cream clay. Present ht. cm. 6.3, length cm. 5.8. 2200 B. C.
De Genouillac, *PRAK.*, ii, p. 20, pl. xv, 7.
- (780) Susa. Coll. de Morgan, No. 341.g.
The heads of horses richly caparisoned. Enamelled green. Poor work. 650 B. C.
Pézard et Pottier, *ASuS.*, p. 151.
- (781) Ashur. VA. 6512.
A horse's head from a group of a horse and rider. The modelling shows great skill and the clay is covered with coloured enamel. The horse was probably white, but had a dark blue or black cropped mane which now shimmers light yellow. The bridle is yellow-gold and so is the thick forehead band which had on the right side a light blue fleck, perhaps against the evil eye. It was found in the small court of the Old Palace, and a comparison with the bas-reliefs shows that it must belong to the late Assyrian period. There are other heads of horses with tufted forehead straps, bits, and tasselled collars. 650 B. C.
Andrae, *AFK.*, p. 27, pl. 30, a, b, c.
- (782) Kish, Tell-el-Bender. P. 73, 74; Louvre, Salle de Sarzec.
P. 73 is the head of a horse of gritty cream clay covered with a pale green enamel. Ht. cm. 6.1, length cm. 5.4. P. 74 is the head, arched neck, and chest of a horse. It has a thick mane marked by diagonal lines. Gritty cream clay covered with pale green enamel. Broken: muzzle and all the body. Present ht. cm. 6.1, present length cm. 8.8. 300 B. C.
De Genouillac, *PRAK.*, ii, p. 20, pl. xv, 8, 9.

(783) ?

Y.B.C.

The roughly modelled head of a horse with dabs for eyes and strips of clay applied as straps over the forehead and across the nose. The straps are ornamented by dabs to represent buckles. Cream clay. Present ht. cm. 6. Parthian work. 300 B.C.

(784) Kish.

Ashmolean Museum, Kish 1925.150.

A mannikin on a mule with a mane and stumps for legs. The rider has a pinched nose, flattened strips for arms, and a strip on his body bent like an S. Cream clay. 3000 B.C.

(785) Ashur.

VA. 22447.

Very rough figurines of riders on mules. The rider's body is quite rudimentary; he has a pinched nose and dabs for eyes. He sits on the mule's neck. The mule has a pinched muzzle like a bird's beak, enormous dabs for eyes, and stumps for legs. It turns its head a little to the right. Cream clay. 2700 B.C.

Fig. 214.

(786) Susa.

Coll. de Morgan, No. 295.

A rider, wearing a turban or hat, bestrides a mule; he holds the animal by the ears. There is another example, still more amorphous. They were found in the stratum of the First Elamite period. 2700 B.C.

Pézard et Pottier, *ASuS.*, p. 135.

(787) Babylon.

VA.

The type of rider found in the temple of Ninurta and on the Merkes is modelled free-hand. The rider sits on the horse's neck. He has a shapeless body, but his arms and legs are indicated; the latter hang straight down, but are very short and do not reach below the horse's body. The strips forming his arms are attached so far back that the arms scarcely stretch across his fat body, and in consequence they really look as if he held the reins. The horse's head is more carefully worked out, but its body is crude, with stumps for legs, a flattened strip for a tail, and a stiff mane. The groups are often glazed. Middle and Neo-Babylonian periods. 1000-600 B.C.

Koldewey, *TBB.*, p. 31; *WB.*, pp. 228f., fig. 149; Reuther, *ISB.*, pp. 23, 29, fig. 21.

(788) Susa.

Coll. de Morgan, No. 336, *b*, *c*.

A rudely modelled figurine of a rider who clasps the neck of his horse. Cream clay covered with green glaze. Other specimens, mostly fragmentary, are coated with dark blue or green glaze. 800 B.C.

Pézard et Pottier, *ASuS.*, p. 149.

(789) Tello.

Louvre.

Numerous little horses were found; the abrasions on the backs show that they once carried riders. The short, stiff mane is marked by little diagonal lines to represent hair. The hind legs are stumps; the forelegs are a solid slab. Length cm. 8. 800 B.C.

Heuzey, *CFAT.* (1882), p. 50, Nos. 137-40; (ed. 1923), p. 38; *DC.*, pl. 39, 8; Montelius, *Die älteren Kulturperioden*, ii, p. 201, fig. 625.

(790) Ashur.

VA.

A large horse with traces of the rider's leg. The horse's head is fairly well modelled, but its body is very rough, and its legs are like a slab across both front and hind legs, pierced at the bottom by holes, so that wheels could be attached. 800 B.C.

(791) Kish.

P. 72; Louvre, Salle de Sarzec.

A horse and rider, both headless, and the horse's legs are broken. Coarse work, pale red clay. Present ht. cm. 4.8, length cm. 7.7. There is a whole series of these figurines, all much battered, but some have traces of green glaze. A few were found at Kish itself, others on the surface at El-Akhymer or Bender. 600 B.C.

De Genouillac, *PRAK.*, i, p. 61, pl. 56, Nos. 309-14, 322; ii, p. 20, pl. x, 7.

(792) Babylon.

VA.

Numerous groups of a rider on horseback are usually called "Parthian", but from the evidence of the level at which they were found they should more properly be termed "Persian". The horses are modelled freehand with stumps for legs. The rider's head, on the contrary, is made in a mould and applied to the body which is merely a slab set against the horse's neck. The officers apparently had pointed beards and high caps with flapping tips, whereas the men had short round beards and low hoods to their cloaks. The figures were coated with gypsum and then painted. Many still have strong traces of colour. 400 B.C.

Koldewey, *TBB.*, p. 31, fig. 45; *WB.*, pp. 288f., fig. 150; *AFK.*, p. 27; Reuther, *ISB.*, p. 32, fig. 42.

(793) ?

B.M. 113.237, 91.821.

A rider upon a horse. The modelling is very crude; only the horse's head is sketchily indicated. The man has a round beard and wears a cloak with a hood. His body is a mere slab. Red clay. Presented by L. A. Lawrence, Esq. The face of the man in B.M. 91.821 is carefully modelled. 400 B.C.

(794) Susa.

Coll. de Morgan, Nos. 295, 344.

A crudely rendered group of a horse and its rider whose body is a flat slab set on the horse's neck. His dress is indicated by incised lines. There are several other mutilated examples. 400 B.C.

Pézard et Pottier, *ASuS.*, pp. 135, 152f.

(795) Tello.

Louvre.

"Numerous figures of little horses, some with traces of riders, others with bridled heads." One measures cm. 10 in height. 400 B.C.

Heuzey, *CFAT.* (1882), p. 50, No. 134; (ed. 1923), pp. 37f.; *DC.*, p. 256.

(796) Babylon.

VA.

Extremely uncouth figurines of a man on a quadruped. His body is a lump of clay stuck on to the horse's neck which he is supposed to clasp with arms like wings, for they are simply projections pinched out of the main mass of clay. Very numerous in the Parthian level. 100 B.C.

Koldewey, *TBB.*, p. 31, fig. 46; Meissner, *AO.*, xv, p. 5, fig. 2.

(797) ?

Y.B.C. 10.101.

A fragmentary group of a man on horseback. The man's figure is simply a big lump of clay stuck on to the horse's neck. Two wings protruding one on each side do duty for arms clasping the steed's neck. The man's face is pressed against the right side of the horse's neck and looks like a ram's head rather than that of a human being, but this is probably due to the exaggerated peak of the nose. The bodies of both horse and man are covered with a wash of yellow ochre, and round the horse's chest, below the man's legs, is a black line, apparently intended for a girth. Only the horse's very long neck and a portion of its back remain. Cream clay. Present ht. cm. 7 to the top of the rider's head, present length cm. 4.7. From the rudimentary modelling one might judge this group to be quite early; but comparison with the specimens from Babylon, and especially the use of yellow ochre, prove that it is really Parthian, for that particular colour employed as a ground tint is only found on figures of an undoubtedly late epoch. A. D. 100.

Fig. 215.

(798) Nippur.

C.B.S. 2625, 2322, 2323, 2473, 2500, 2855, 5601.

A figurine, made by hand, of a man on horseback. The bodies of both are roughly blocked out. The man has a thick crest of hair, a projection for a nose and another for his beard, but no eyes or mouth. He is stuck on to the horse's neck and his body merges into that of his steed. His arms, simply elongated strips of clay, were probably meant to be holding the reins. The horse has a thick neck, pointed dabs stuck on for ears, and a short stiff mane, a flattened strip of clay for a tail and stumps for legs. Iron grey clay. Ht. cm. 11 to the top of the rider's head, length cm. 7. The others are more or less fragmentary examples of the same type. These figures, and those of the corresponding type, were found scattered all over the site, frequently in graves of the Parthian period.

100 B. C.—A. D. 100.

Peters, *Nippur*, ii, pp. 4, 173, 226, 228, 377; pl. ii, 4; Clay, *AA.*, v (1917, 1), p. 79, fig. 7, Nos. 13, 14; Fig. 216.

(799) Nippur.

C.B.S. 15.480, 12.242, 1570.

A figurine of a man on horseback, modelled freehand. The horse is almost entirely a work of restoration. The man sits far back on the horse's hind quarters with his legs stretched out horizontally along the horse's flanks. He wears a round-topped inverted cone upon his head like the hats worn by priests of the Greek Church, and it may therefore be called a "priest's hat". He has a big pinched nose, a round depression coloured black for eyes, and no mouth. Round his back is a broad strip of clay which ends on both sides under his armpits and can hardly be a belt, because it does not go all round his body. It looks like the back of a high "chair" saddle, and it rises in front before the horse's neck like a high pommel on which the rider rests his hands holding the reins. Of these reins there are only fragments in relief on each side of the horse's neck. The work is so crude that details are hard to discern. Greyish-cream clay. Ht. cm. 12.5 to the top of the man's head, length cm. 10.5. No. 12.242 is the body of a horse of the same type. It has stumps for legs. The pack saddle is plainly visible, but it is not so high as it is in the other example. The rider's figure was made separately and stuck on to the steed when the latter was blocked out. In this case it has become detached. No. 1570 is a

rider on horseback who wears a "priest's hat". Restored: the upper part of the man's body, the horse's hind quarters and forelegs. The man sits almost on the horse's neck with his legs curled back to grip the flanks. The animal has a high mane, large dabs for eyes, and a series of punched rings to depict trappings. Its muzzle is pierced from side to side by a big round hole. Grey clay. Approximate ht. cm. 10 to the top of the horse's head. These figurines have been considered toys, but the fact that they were numerous in graves, not of children, but of adults, implies that they had a deeper significance. 100 B.C.-A.D. 100.

Clay, *AA.*, v (1917, 1), p. 79, fig. 7, No. 15; Fig. 217.

(800) Tello.

?

A rider, wearing a "priest's hat", bestrides a horse. He has a pinched nose, but his body is quite amorphous. He sits so close to the horse's neck that his body merges into it. The horse is roughly blocked out with stumps for legs, a short tail, and a stiff mane. Ht. cm. 12. It was found in Tell B at a depth of m. 1.50. 100 B.C.-A.D. 100.

Cros, *NFT.*, p. 301, fig. 15.

(801) Warka.

VA. 6213.

A rider on a headless horse. Only the rider's head and shoulders are modelled above the horse's back. He is bearded, but his features are scarcely indicated. Greenish-yellow clay. Ht. cm. 6, length cm. 7. 100 B.C.

Jordan, *UW.*, p. 62, pls. 79, *e*, *l*, 83, *a*, *b*.

(802) ?

VA.

A horse and rider. The horse proceeds to right, but the rider turns his face, which is fairly well modelled, towards the spectator. He wears a low round hat. Red clay. In another example he wears a short tunic, a cloak and hat, and turns his head sideways. Red clay. A third example is of cream clay. The rider is so crudely modelled that he is several sizes larger than the horse, and his feet reach almost to the ground. His face is flat with button-like eyes; he does not seem to have a cloak or hood. 100 B.C.

(803) Nippur.

C.B.S. 2348, 8999.

A Parthian rider on horseback; the upper part of both figures is broken. Present ht. cm. 7, length cm. 6. The upper part of the body is broken in another example of a rider on a galloping horse, but he wears a tunic and leggings, and holds the reins in his left hand and a short sword in his right. The piece was made in a single mould with the back smoothed flat. Greenish-white clay. Possibly Scythian. A.D. 100.

(804) Nippur.

I.O.M.; C.B.S. 1957.

The cast of a Parthian riding a horse. His features are scarcely indicated, but he wears a cloak fastened in front and a hood drawn over his head, as well as a tunic with long sleeves. Both hands are pressed against his chest as if he drew up the reins. He sits astride with both feet thrust forward towards the horse's chest. The animal is roughly made with a small head and stumps for legs. Very poor work. Ht. cm. 17, length cm. 12. A.D. 100.

(805) Persia.

Berlin, Kaiser Friedrich Museum, Sammlung Sarre.

A group of a Scythian archer on horseback. He sits his horse with the upper part of his body twisted sideways to face the spectator. He has long hair and a beard, and wears a tunic with many folds rendered by grooved lines, and long sleeves and trousers; by his side hangs a long curved horn. "This is an example of Hellenistic work from a Syrian workshop, and these pieces must be regarded from their style as rare examples of the Hellenistic art of the Orient influenced by Persia and connected in their motives with Persian art." Ht. cm. 23. A fragmentary relief shows an archer on horseback galloping to left. He has long hair and a beard, and wears a long-sleeved tunic and trousers. He leans forward and holds his bow out beyond his horse's head to aim at some object before him. The horse seems to have metal ornaments on the reins. Ht. cm. 17. A.D. 100.

Sarre, *KAP.*, p. 25, pl. 54, 1, 2.

(806) Babylonia.

Louvre.

A child rides a horse. He has long hair turned up in front, but no head covering, and he wears a long-sleeved tunic and trousers. Another child, wearing a three-cornered head-dress, has bowed legs evidently made to be placed upon a horse's back. 300-100 B.C.

Heuzey, *CFAT.* (1882), p. 50.

(807) Ashur.

VA. 8328.

A fragmentary figure of a pack animal covered with glazed enamel. Only the rump is preserved; present ht. cm. 8, present length cm. 11. It was found in a trial trench at a depth of cm. 60 below the level of the soil, and with it were several tablets dated between 732-672 B.C. or somewhat later. The body of the animal was white, the saddle-cloth yellow with an orange border. It seems to have carried two little pots slung one on each side, and was therefore a combination of a figure and a vase. It may have been mounted on wheels. 700 B.C.

Andrae, *AFK.*, pp. 27f., fig. 34, pl. 30, f.

(808) ?

Y.B.C. 10.103.

A rough figurine of a camel or dromedary with two humps. The eyes are dabs of clay, the head small and the neck undulating. Broken: legs and hind quarters. Present ht. cm. 9, length cm. 9. 300 B.C.

Fig. 218.

(809) Nippur.

C.B.S. 12.291, 2764, 2862, 2864, 8660.

Heads of camels, mostly very roughly worked. 300 B.C.

Clay, *AA.*, v (1917, 1), p. 79, fig. 7, No. 18; Fig. 219.

(810) Susa.

B.M. 91.872.

The head and neck of a camel; the eyes were rendered by large knobs, the harness is indicated by incised lines. Pale red clay with a pink slip. 300 B.C.

(811) Ashur.

VA.

Several heads of camels; one has harness, a nose band, and a collar with big tassels, or bells hanging from it. Fair work. 500 B.C.

- (812) Kish. Louvre, Salle de Sarzec.
A man riding a camel. Pink clay. Ht. cm. 5.6, length cm. 8.2. 300 B.C.
De Genouillac, *PRAK.*, i, p. 61, No. 315.

- (813) Fara. VA.
The head and right side of a mule with a rounded muzzle and long ears. Pale red clay. 2400 B.C.

- (814) Nippur. I.O.M.; C.B.S. 2003.
The cast of an elephant with a small head, dabs for eyes, a long trunk, a little tail, and slight indications of tusks. There are traces of the legs of a rider now broken off who sat astride the beast's neck. Although very summarily modelled the characteristics of the beast are well observed. Ht. cm. 9, length cm. 11. Found in the first trial trench on Hill V. 400 B.C.

Fisher, *Excav. at Nippur*, ii, p. 56, fig. 30; Peters, *Nippur*, ii, p. 197, pl. ii, 5; Clay, *Light from Babel*, p. 195, fig. in text; *AA.*, v (1917, 1), p. 79, fig. 7, No. 10; Fig. 220.

- (815) ? VA. 5992.
A rectangular relief of two men preparing to slay a bull. The creature proceeds to right. One man, on the further side of the animal, seizes it by one horn and swings his axe to smite. The other man, standing behind the bull, holds its tail and kicks it in the flank. Ht. cm. 9.5, length cm. 13.8. Both men are bearded and are armed with axes only, the primitive weapon of their race. The scene has been explained as the hunt of the wild bull, but the men take great liberties with the creature, which seems too docile to allow one to believe that it was anything but a domesticated animal. It is more probable that the slaughter of a bull for sacrifice is intended, a subject depicted on the stele of Ur-Nammu. The scene is dramatic, but the obvious faults of drawing show that it belongs to an early period. 2400 B.C.

Meissner, *BuA.*, i, p. 225, pl.-fig. 90.

- (816) Nippur. C.B.S. 8913.
A rectangular relief of a humped bull walking to right. It raises its head and has short curved horns, a small hump, and a thick tail. Pinkish-cream clay. Ht. cm. 8, length cm. 11.4. Good work, all the characteristics of the animal being well observed. It was found on Hill V, together with a figurine of a little dog and a relief with ibexes. 2100 B.C.

Peters, *Nippur*, ii, p. 377; *BE.*, ix, pl. xiii, 27; Hilprecht, *Expl.*, p. 528.

- (817) ? N.B.C.
A rectangular relief of a bull walking to left. Much battered. Deep cream clay. 2100 B.C.

- (818) Susa. ?
The lower half of a relief showing the legs and part of the body of a bull which stands turned to right. Cream clay covered with green enamel. Present ht. cm. 2.5, length cm. 4.5. It was found in a dump containing offerings from the temple of Shushinak. 1200 B.C.

DP., vii, p. 118 (G. Jéquier), fig. 408.

(819) Sippar.

Now lost.

A rectangular relief of a humped bullock lying down. The details of the muscles and the lumps on the neck and shoulders are emphasized to such a degree that they are almost exaggerated. This relief is peculiar, because the design is on the reverse, and on the obverse is an inscription referring to the substitution of a certain kind of merchandise for the single head of cattle due to the god Shamash. The tablet was formerly in the possession of Dr. W. Hayes Ward in New York, but was afterwards lost. 600 B.C.

Hilprecht, *Assyriaca*, pp. 59-65, pl. i; Meissner, *BuA.*, i, p. 215, fig. 48; for a discussion of the text see Pinches, *AJA.*, ix (1893), pp. 190f.

(820) ?

Y.B.C.

A very rough mould for making a rectangular relief of a humped bull walking to left. It has short horns. Cream clay weathered brown. Very poor work which seems to be of the Parthian period. 100 B.C.

Fig. 221.

(821) ?

B.M. 103.380.

A very blurred relief of two bulls rearing heraldically, one to right in front of the other which faces left. Behind them, in the centre of the composition, is a column made of a series of diminishing bulbous sections crowned by a reversed crescent. There is a hole in the top of the slab, so that it could be hung up. It is probable that this relief had a religious significance or was used as a propitious symbol. Cream clay. 2000 B.C.

(822) Ur, al-'Ubaid.

B.M. 115.372, 118.349.

In the immediate vicinity of the temple a bull's horn was found in the surface soil. It is of green drab prehistoric ware and the tip is painted black. Present length cm. 4.1. The ear of an animal in the same ware, painted with black spots on one side, was also discovered. Present length cm. 1.7. Fourth millennium.

Hall, *Ur Ex.*, i, p. 50, fig. 17.

(823) Moussian.

Coll. de Morgan.

"Some examples of more or less amorphous heads of bulls are, with the lion, the only examples of animal life found." From the prehistoric stratum. 3000 B.C.

DP., viii, p. 88 (G. Jéquier).

(824) Warka.

VA. 6176.

A figurine of a little humped bull. The horns, tail, and hind legs are broken. It is made of cream clay with a greenish tinge, and round the muzzle is painted a broad black line which passes up the head, between the horns and right along the ridge of the back. There are black dots for eyes and two others between the horns. The ears are perforated by a hole running through the head from side to side, and there is a hole which passes diagonally through the hump and body. Ht. cm. 3.5, length cm. 7. Very fine work of the prehistoric period. Found in the Wuswas temple. 3000 B.C.

Jordan, *UW.*, p. 62, pl. 83, f.

(825) Susa.

Coll. de Morgan, No. 298.

Numerous examples of minute bulls. Some are painted with brown flecks, others are stamped with rings or decorated with incised lines. Four bulls are joined together by their hind quarters. Besides these there are four bulls each with a serpent wriggling along its back in such a way that the reptile's head rests between the bull's horns. The serpent's spots are rendered by incised dots, and in one case it has two heads. 3000 B.C.

DP., i, p. 126 (G. Jéquier); xii, p. 207 (P. Toscanne), figs. 397, 398; Pézard et Pottier, *ASuS.*, p. 136.

(826) Eridu.

B.M. 115.353.

A little bull; the forelegs are a solid slab, the tail is broken. Greyish-yellow clay. From the prehistoric excavations. 3000 B.C.

(827) Ashur.

VA.

Very crude figurines of bulls from the earliest level. 3000 B.C.

(828) Tello.

?

At the foot of the staircase of twenty-five steps, at a depth of m. 3.50 in a bed of clay a little bull with short horns was found, modelled by hand. Ht. cm. 3.5, length cm. 5. In the region of the reservoir, on the terrace above the two stairways, another little bull, also modelled by hand, came to light. Ht. cm. 2.5. Although the work is archaic it is full of life and character. All the work in this region was of the time of Eannatum and Entemena. 2900 B.C.

Cros, *NFT.*, pp. 98, fig. in text, 117, fig. in text.

(829) Nippur.

C.B.S. 2008, 12.426.

The forepart of a little bull with curly horns. Grey clay. There are several examples, and one has dabs for eyes. 2800 B.C.

Clay, *AA.*, v (1917, 1), p. 79, fig. 7, Nos. 3, 4; Fig. 222.

(830) Fara.

VA. 6239, 6239b, 6240.

Figurines of bulls, all of red clay. The first is painted dark red on a cream ground. There is also a bull with long horns stretching backward and holes for eyes. Cream clay. Also a larger example with straight horns. Red clay. 2800 B.C.

(831) Surghul.

?

"In the necropolis a cow or bull of clay burnt black was found." 2700 B.C.

Koldewey, *ZA.*, ii (1887), p. 415.

(832) Nippur.

C.B.S. 2518.

A mould for making a figure of a reclining bull (head broken). A cast from this mould shows that the animal lies turned to right with its forelegs folded under it and no indication of the hind legs. The neck is extraordinarily long and thick, and in the middle of the back there is a ring to suspend the object, which was, perhaps, in metal like the lion found at Tello. Present ht. cm. 10, length cm. 12.7. The attitude is precisely that of the man-headed bull found in the shape of a stone statuette at Tello, and the angular, somewhat *gauche* style of the work is also very similar. 2450 B.C.

(833) Kish.

P. 64; Louvre, Salle de Sarzec.

A little humped bull with short horns. The hump is much accentuated; three legs are broken. Deep cream clay. Ht. cm. 3, length cm. 4.9. There are three other bulls, much damaged; one is undoubtedly humped. Pale red or grey clay. 2100 B.C.

De Genouillac, *PRAK.*, i., p. 61, Nos. 316-18; ii, p. 20, pl. xvi, 5.

(834) Sippar.

I.O.M.

A figurine of a humped bull. 2100 B.C.

Chantre, *Miss. en Cappadoce*, fig. 78.

(835) Ashur.

VA. 5792, 5292.

Two figurines of humped bulls lying down. There is a vent-hole at the bottom of each figure, or perhaps the hole was made so that the figurine could be mounted on a stand. Cream clay originally covered with green vitreous glaze. They were found with other objects in a deposit near the substructions of the temple of Nabu, and are therefore important, because they can be dated from their provenance between the time of Tukulti-Ninurta I and the later Assyrian period. 1200 B.C.

Andrae, *MDOG.*, Nr. 49 (1912), p. 26; *AFK.*, p. 27.

(836) Susa.

Coll. de Morgan, No. 339.

A figurine of a kneeling bull in green enamel. The eyes and the triangular motive on the forehead were inlaid and the horns were inserted separately. It formed an artistic pendant. 800 B.C.

Pézard et Pottier, *ASuS.*, p. 151.

(837) Susa.

?

"There were also in the same trench other male and female figures. . . together with several domestic animals, Indian bull, sheep, horse." 500 B.C.

Loftus, *Chal. and Sus.*, p. 380.

(838) ?

Y.B.C. 10.018.

A rectangular relief with a raised border. In the field to left is a man kneeling on one knee and shooting with a bow. His face is badly damaged, and one cannot distinguish a beard, but he wears a loin cloth reaching to just above his knees. He faces to right and aims an arrow at the creature in front of him, a deer or ibex which flees to right. The animal has a slim body, long slender legs, and a little turned-up tail; its head is too blurred to be able to judge of the type, but it seems to have short horns. Cream clay. Ht. cm. 5.2, length cm. 10.2. The style of the drawing and the attitude of the man resemble the relief of a man shooting a lion (No. 714), but this work is badly rubbed and scratched. 2300 B.C.

Clay, *AA.*, v (1917, 1), p. 76, fig. 5, No. 6; Fig. 223.

(839) Nippur.

N.B.C. 4448.

An almost square relief of an ibex moving to left. All the characteristics of the creature, the great horns sweeping backwards, the lithe body, the slender legs, are well expressed. Ht. cm. 7.5, width cm. 8. 2000 B.C.

Fig. 224.

(840) Nippur.

I.O.M.(?).

"A short rectangular relief showing a herd of gazelles. Buff clay." It was found in Hill V with objects of the later Babylonian period. 800 B.C.

Peters, *Nippur*, ii, p. 377.

(841) Ur, al-'Ubaid.

B.M. 117.977.

Among the objects found in digging a few paces east of the east corner of the platform of the temple of Ninkharsag was a fragment of prehistoric drab ware painted black. It appears to be the antler of a stag, and the present length is cm. 13.4. The earth was disturbed at that spot, so no conclusions could be drawn from the position of the objects as found. Fourth millennium.

Hall, *Ur Ex.*, i, pp. 44, 50, pl. xx.

(842) Nippur.

C.B.S. 15.506.

A figurine made by hand of an animal which may be intended for a member of the deer tribe or an ibex. It has a small head with a rather pointed nose, immense flat dabs for eyes, and enormous wing-like excrescences standing out from its head which must be intended either for schematic horns or ears. The legs are stumps, the hind ones much shorter than the forelegs, consequently the creature is tilted backwards and has the effect of standing at bay, startled. A three-cornered wedge serves as a tail. Ht. cm. 9.5, length cm. 9. 2800 B.C.

Clay, *AA.*, v (1917, 1), p. 79, fig. 7, No. 11; Fig. 225.

(843) Warka.

VA. 6175.

An animal with enormous ears or horns (the right one is broken), stumps for legs and a stumpy tail. The nose is long and pointed. Cream clay. Ht. cm. 11.2, length cm. 12. 2800 B.C.

(844) Ashur.

Assur 21942t; VA.

The head of a stag(?) with branching horns. Found in Deposit D in the archaic temple of Ishtar. 2400 B.C.

Andrae, *AIT.*, p. 114.

(845) ?

N.B.C. 4447.

A rectangular relief of a goat walking to left. The animal has large horns rising above its head, small depressed ears, and a long beard. The body is carefully observed, for the bony structure can be traced beneath the taut skin. The stumpy tail is held erect, and all the pugnacious nature of the animal is conveyed in its purposeful gait. Ht. cm. 7, length cm. 9. 2000 B.C.

Fig. 226.

(846) Fara.

VA. 5256, 5259, 6244, 6936.

The head of a ram with horns (now broken) which stretched out directly above the ears. There are dabs for eyes and lop-sided perforations for nostrils. Round the neck is a necklace of large dabs. The head is modelled by hand in pale cream clay. Present ht. cm. 7. It was found in the excavations of the *Deutsche Orient-Gesellschaft* in the earliest

stratum. There is another very rough quadruped, presumably a sheep or ram of red clay. No. 6244 is a little goat(?) with a rather pointed muzzle, holes punched for eyes, short curved horns, and a short tail pointing sharply upward. Cream clay. Ht. cm. 4.6, length cm. 6. No. 5256 is almost the same, but larger. It has dabs for eyes, larger horns, and a stumpy tail turned down. Broken: right horn, left foreleg, and both hind legs. Ht. cm. 9.2, length cm. 7. No. 6233 is a goat with a beard below the chin, short straight horns now broken and a stumpy tail. Both front and hind legs are made like a solid slab, and pierced right through by a hole so that wheels could be attached. There is also a hole through the nose, perhaps so that a cord could be threaded through it to drag the creature along. Pale pink clay. Ht. cm. 8.5, length cm. 9. 3000 B.C.

(847) Kish.

?

"A fine hollow clay model of a ram which rattles when shaken. It was found in a stratum and with objects which undoubtedly indicate a period 3000-2800 B.C." It has a small head with horns curling round the ears and a very fat body striated by incised lines to suggest the luxuriant fleece; the tail is a short stump. 2800 B.C.

Langdon, *The Times*, 5 March, 1925, p. 10, fig. on p. 18.

(848) Susa.

Coll. de Morgan, No. 292.

Goats with thick horns curving backwards and downwards in a graceful sweep. They have short stumps for legs. On several of these animals a serpent writhes along the back and rests its head between the goat's horns. One bears a two-headed serpent. Very fine cream clay; the serpent's spots and eyes and the eyes of the goat are painted black. 3000 B.C.

DP., i, p. 125 (G. Jéquier); xii, p. 207 (P. Toscanne), fig. 395; Pézard et Pottier, *ASuS.*, p. 134.

(849) Tello.

?

"Near Trench VII at a depth of m. 2.90 a little ram coarsely modelled with a hole through the muzzle was found. Length cm. 9." 2800 B.C.

Cros, *NFT.*, p. 147.

(850) Susa.

Coll. de Morgan, No. 291.

"In the Elamite period there were three principal types of sheep: (a) sheep with short horns rolled round towards the forehead and a fat body low on the legs; (b) the same curly horns, but an elongated body; (c) long-horned sheep. Some of them are mounted on wheels." 2800 B.C.

DP., i, pp. 125, 136 (G. Jéquier), figs. 273, 351; XII, pp. 178, 207 (P. Toscanne), figs. 307, 393, 396; Pézard et Pottier, *ASuS.*, p. 134.

(851) Ur.

B.M. 116.885, 116.886.

The rough heads of two goats with the horns curling round the ears. Dabs for eyes. Cream clay. 2800 B.C.

(852) Bismayah.

University of Chicago Museum.

A rude figurine of a sheep with dabs for eyes and a stumpy tail. Wavy lines are incised on the back to suggest the thick fleece. Legs broken. 2700 B.C.

Banks, *Bism.*, p. 312, fig. in text; Meissner, *BuA.*, i, p. 391. Fig. 227.

(853) Ashur.

Assur 13082a; VA.

A group of figurines of frit were found when excavating the early temple of Ishtar. They were not covered with a vitreous glaze, but were coloured with at least two different tints, yellow and light blue. The glaze slip is now mostly white with faint traces of colour here and there. One of the earliest of these figurines is that of a reclining goat with its legs tucked in at its side, and its horns sticking out from its head almost horizontally. 2400 B.C.

Andrae, *AIT.*, pl. 49, a; *AFK.*, p. 27, fig. 33.

(854) Ashur.

Assur 22047a, 21942e.

"In Deposit D was a model of a fat-tailed sheep and also of a ram." The sheep is headless, but its body was covered with incised flecks to suggest the thick fleece. Deposit D is dated before the end of the third millennium, but it was composed of the contents of earlier dumps. 2400 B.C.

Andrae, *AIT.*, p. 114, pl. 62.

(855) ?

Y.B.C. 2208.

A rough figurine of a goat with curly horns; the left one is preserved and illustrates how the horns curled round the ears. The long fleece is marked by incised lines. Pinkish-cream clay with tiny black particles. Broken: legs, right horn. Present ht. cm. 6.3, length cm. 10.5. 2400 B.C.

(856) Nippur.

C.B.S. 12.251.

A little hand-made sheep. It has holes for eyes and nostrils, a gash for a mouth, stumps for legs, and a triangular wedge for a tail. The creature is not absolutely frontal, but its head is turned to the left and slightly crooked, giving it an expression of expectancy. Abrasions on the back. Pale red clay baked cream. Ht. cm. 4.4, length cm. 6. The clay and the fact that it is so well baked suffice to show that this sheep does not belong to the earliest strata. 2400 B.C.

Clay, *AA.*, v (1917, 1), p. 79, fig. 7, No. 1.

(857) Kish.

Louvre, Salle de Sarzec.

The head of a goat with short horns curving backward against the head. It is fairly well modelled, for the beetling brows and thrust-out lower lip give it a pugnacious expression. The neck seems to end in a projection like a stopper, so perhaps it belonged to a body with a detachable head like the creatures from Sippar. Deep cream clay. Ht. cm. 7.1, length cm. 8.1. No. 324 is the very roughly made head of a sheep with round dabs for eyes, a hole for nostrils, an undulating outline to suggest the thick wool on the head and neck and the stumps of two horns. Deep cream clay. Ht. cm. 2.9, present length cm. 5.8. It has been thought that this is the head of a fish; the work is very poor. No. 319 is another bad head of a sheep or goat. Grey clay. Present ht. cm. 4, length cm. 4.9. 2100 B.C.

De Genouillac, *PRAK.*, i, pp. 61f., Nos. 323, 324, 319, pls. 56, v, 3, 50.

(858) Isharah.

VA.

The head of a ram with horns which must have curved backward and downward against the head, but are now broken; grooves on the forehead are intended for tufts of hair. Length from brow to neck cm. 5.5. 2000 B.C.

E. Herzfeld, "Hana et Mara", *RA.*, xi (1914), p. 133, pl.-fig. 6.

(859) Ashur.

VA. 5851, 5852.

Seven figurines of goats lying down with the head turned towards one side, so that the creature faces frontally. There is a hole at the bottom of each, either a vent-hole or to fasten the figure on to a stand. Frit originally covered with a green vitreous glaze. They were found in a deposit near the substructions of the temple of Nabu, and in spite of their bad state of preservation the little objects in the deposit, human and animal figurines, pots, ornaments of furniture, &c., "are important, because they can be dated from their provenance in the time after Tukulti-Ninurta I and before the later Assyrian period". 1200 B.C.

Andrae, *MDOG.*, Nr. 49 (1912), p. 26; *AFK.*, p. 27.

(860) Susa.

Coll. de Morgan, No. 341, c, f.

Figurines of goats—or antelopes—in green enamel. Also the head of a ram covered with green enamel. 800 B.C.

Pézard et Pottier, *ASuS.*, p. 151.

(861) Khorsabad.

Louvre, *Antiq. Assy.* No. 218.

"A goat coarsely modelled; the work and clay recall the objects buried with the amulets at the gates of the fortifications of Khorsabad and found by Victor Place. Pale cream clay well baked. Length cm. 20." 720 B.C.

De Longpérier, *NAA.*, No. 293; Heuzey, *CFAT.* (1882), p. 22, No. 8; (ed. 1923), p. 9; Pottier, *Antiq. Assy.*, p. 154.

(862) Khorsabad.

Lost.

"A little head of a ram in terra-cotta glazed, perfectly executed. I did not keep it when it was brought to me, because at the time I doubted its origin." 720 B.C.

Botta, *Mon.*, v, p. 169.

(863) ?

Y.B.C. 10.022.

A rectangular relief showing two goats rearing heraldically on either side of a sacred tree which grows upon a conventional mountain. The creatures stand upright upon their hind legs and touch the tree trunk with their dangling forelegs. Their great horns curve backwards in a decorative manner. Red clay. Abrasions of the top of the tree and of the goat on the right. Ht. cm. 9, width cm. 6.8. 2000 B.C.

Clay, *AA.*, v (1917, 1), p. 77, fig. 5, No. 10; Fig. 228.

(864) Nippur.

C.B.S.; cast Y.B.C. 9475.

A rectangular relief depicting two goats flanking a sacred tree. The tree has branches which sweep down symmetrically on each side, and the trunk rises from a conventional mountain. The goats stand almost erect with one foreleg touching the top of the mountain, the other pawing the air. The one to left turns its head backwards, and the other on the right must have done the same, but the impression is blurred, for the mould seems to have slipped. The design resembles the previous number, but it is more stereotyped. It was found in the debris on the Temple Hill, almost eight metres below the surface. 2000 B.C.

Peters, *Nippur*, ii, p. 375, pl. i; Clay, *AA.*, v (1917, 1), p. 77; Fig. 229.

(865) Warka.

VA. 3913.

A rectangular relief on which are two goats, heraldic, rearing on either side of a sacred tree. They both rest a forefoot on the trunk and are identical, save that the one on the left turns its head backward, whereas the other seems to nibble a branch. Cream clay. Somewhat rubbed. Ht. cm. 11.5, width cm. 9.5. 1800 B.C.

(866) ?

Louvre.

A rectangular relief on which are two goats rearing on either side of a tree which rises from a mountain. 1800 B.C.

(867) Susa.

Coll. de Morgan, No. 342f.

Headless figurines of goats kneeling upon a stepped base. They are enamelled green and belong to a series of more or less fantastic or composite creatures. Fourth Elamite period. 800 B.C.

Pézard et Pottier, *ASuS.*, p. 152.

(868) Ur.

?

The earliest of the three superimposed cemeteries lying inside the *temenos* wall is dated 3500 B.C. "A trial pit sunk to a depth of 3 m. below the lowest graves produced no burials, but a number of small, roughly modelled mud figures of men and animals, sheep and goats, cattle and dogs. A few similar figures found actually in the grave stratum, though low down in it, almost certainly belong to the earlier period, and had worked up in consequence of the disturbance of the soil at a time when the graves were dug." 4000-3500 B.C.

Woolley, *AJ.*, vii (1928), pp. 8f.

(869) Tell-el-Lahm, near Eridu.

B.M.

A clay animal. Only the body remains, and it is impossible to say what kind of animal it was. Prehistoric period. Fourth millennium.

Thompson, *Archaeologia*, lxx (1918-20), p. 141, fig. 5, No. 14; *CAH.*, i, pl. 36, a.

(870) Kish.

?

"Two toy clay animals were found with the remains of a child in an urn-burial in grave 36. It is difficult to say what these animals were supposed to be—goats, most probably. There was a hole through the head just below the eyes in one of the animals for it to be pulled along with a string." 3000 B.C.

Mackay, "*A Cemetery at Kish*", p. 20.

(871) Ur.

B.M.

An amorphous quadruped of cream clay. The head, legs, and tail are broken. It was found in Trench III, 6 of the British Museum Excavation of the prehistoric area. 3000 B.C.

Thompson, *Archaeologia*, lxx (1918-20), p. 141, fig. 5, No. 16.

(872) Susa.

?

In the deposit of offerings from the temple of Shushinak was part of an animal very roughly modelled. Only the front half of the body and the forelegs remain. Pale red clay. 1600 B.C.

DP., vii, p. 118 (G. Jéquier), fig. 406.

(873) Khorsabad.

Louvre.

The hind quarters of an animal of friable grey clay. Length cm. 8. 720 B.C.

Heuzey, *CFAT.* (1882), p. 22, No. 9; (ed. 1923), p. 9.

(874) Nineveh.

Now lost.

"Crossing the foot of the little hill of Kuyounjik my workmen discovered some crude representations of animals in terra-cotta. These figures were so barbarous that I took them, at the time, for products of the industry of some Arab peasants which I did not wish to keep. I regret it to-day, because the later discovery of the idols at Khorsabad made one think that perhaps these monstrous figures of animals really date from the Assyrian period." 600 B.C.

Botta, *Mon.*, v, p. 169.

(875) ?

VA. 6986, 7287.

A rectangular relief with a scene of two men in a boat hunting a wild boar which they have tracked to a thicket of reeds. The animal stands at bay, facing to left. Opposite to it are two men in a boat with a high prow. The first man stands upright, about to take aim with the long spear he holds in both hands. He wears a loin cloth reaching to his knees, but his head is too rubbed to see whether he was bearded. His companion sits in the stern, holding the paddle with which he propels the boat. He also wears a loin cloth; although he raises his head with his chin tilted up there is no sign of any beard. Apparently they had closely cropped hair. The men in appearance resemble those on the reliefs of the boxers and the man attacking a lion (Nos. 509, 713). The scene is pictured with lively realism, the nature of the terrain being cleverly characterized by the thicket of reeds. The prototype of the subject is carved in relief on a stone bowl from Warka now in the British Museum, No. 118.466. It is of the archaic Sumerian period, before 3000 B.C., and shows two men in a boat pursuing a boar, with the aid of a dog, in the Babylonian swamps. One man squats and uses the paddle, the other is armed with a spear. Dr. Hall (*SBA.*, p. 28, pl. i, 2) remarks: "the figuration of the boar and dog . . . is doubtless the most ancient which we possess of these two animals." On the clay relief the main lines of the composition are kept, but the crudities of the archaic drawing have been softened down, and the animation of the scene and faithful delineation of natural objects lead one to attribute it to the period of Ur-Ningirsu. Ht. cm. 4.5, length cm. 9.5. VA. 7287 is a replica on a slightly larger scale. Only the right half is preserved, showing the boar at bay and the point of the spear just visible above its head. At the creature's feet are three rippled lines to indicate the water. Ht. cm. 6, present length cm. 5.2. 2550 B.C.

Meissner, *BuA.*, i, p. 225, pl.-fig. 91.

(876) Kish.

?

A fragment of the same scene, reproducing only the two men in the boat. Their loin cloths can be plainly seen, but it is impossible to say whether the men were bearded. As at least three copies of this scene are known the subject must have been a favourite one, and the stone bowl, from which the clay reliefs ultimately derive, must have been a renowned work, probably dedicated in some sanctuary. 2550 B.C.

Langdon, *EatK.*, i, p. 61, pl. vi, 2.

(877) Nippur.

C.B.S. 2106.

The right half of an oval relief representing a boar walking to right. The animal is characterized with extraordinary faithfulness; the muscular body, the strong, lean legs, the little eye, and the snout slightly turned up at the end from rooting about for food. Only the front two-thirds of the body are preserved. Ht. cm. 5.3, present length cm. 8.5. It was found in an outbuilding of the Temple of Bel. 2300 B.C.

Peters, *Nippur*, ii, pp. 131, 377, pl. ii, 2; *BE.*, ix, pl. xiii, 28; Hilprecht, *Expl.*, p. 528; Fig. 230.

(878) Kish.

P. 82; Louvre, Salle de Sarzec.

A fragment of a relief showing a sow and her piglets. Only the rear half of the sow's body remains, but the work is very good. Pink clay. Present ht. cm. 6.8, present width cm. 5.5. 2100 B.C.

De Genouillac, *PRAK.*, ii, p. 21, pl. xv, 1.

(879) Nippur.

I.O.M.(?).

An oval relief representing a sow with a litter of four piglets. 2100 B.C.

Exped. Photo. 369.

(880) Babylon.

B.M.

"A rectangular relief with the figure of a wild boar walking to left. The name of the artist is inscribed at the back, 'Azaru, of the tribe of Esagila'. It was found by Rassam." It must be observed that the name inscribed on it is more likely that of the dedicator than of the artist. 2000 B.C.

Babelon, *Manual of Or. Antiq.*, p. 123, fig. 92.

(881) Ur.

U. 2818, 6544, 6095; B.M.; C.B.S.

A wild pig roughly modelled by hand with a suggestion of a crest along the spine. The legs are stumps. Fine cream clay painted with a black chequer pattern. It was found in the filling of Ur-Nammu's ziggurat terrace which was composed of broken mud bricks and brick earth containing quantities of fragments of the painted pottery of the "prehistoric" period. There are several other specimens found in other parts of the site. 3000 B.C.

Woolley, *AJ.*, iv (1924), p. 355; *Ur Ex.*, i, p. 152.

(882) Kish.

Ashmolean Museum, Kish 1923. 378, 379.

A little pig of deep cream clay. It has small pointed ears, dabs for eyes, a little tail, and a series of incised lines arranged in herringbone fashion to imply bristles. Another

larger pig is also of deep cream clay. The eye is a big flattened dab of clay painted black; the tail turns up in true porcine manner. Prehistoric period. Presented by H. Weld Blundell, Esq. 3000 B.C.

(883) Fara.

VA. 782.

A little boar of red clay. The stumpy tail sticks straight out, the body is decorated with incised parallel lines to show the coarse hair on the body, but the face is smooth. The right foreleg is fractured. Ht. cm. 3.5, length cm. 7.8. Found in the excavations of the *Deutsche Orient-Gesellschaft*. There is also a fat pig with tiny stumps for legs. Cream clay. 3000 B.C.

(884) Susa.

Coll. de Morgan, No. 294.

Figurines of pigs or boars. They are of fine cream clay and on two of them an ornament is painted in black. 2800 B.C.

Pézard et Pottier, *ASuS.*, p. 134.

(885) Nippur.

I.O.M.; C.B.S. 2001.

The cast of a fat pig; length about cm. 10. 2800 B.C.

(886) Kish.

P. 80, 81; Louvre, Salle de Sarzec.

A pig, the legs broken. Pale red clay. Present ht. cm. 2.9, length cm. 6.8. A second pig is fragmentary. It was modelled hollow of pinkish clay. Present ht. cm. 3.9, length cm. 7.2. They were found in dwelling-houses of the First Dynasty of Babylon. 2100 B.C.

De Genouillac, *PRAK.*, ii, p. 21, pl. xvi, 2, 9.

(887) ?

Y.B.C.

A fragmentary boar moulded hollow. It has a bristling crest all along its spine and stumps for legs. Pale red clay. It is shattered to pieces, but can be reconstructed. Ht. cm. 4.5, length cm. 8. 300 B.C.

(888) Nippur.

H.S.M. 2036.

A roughly made group of a boy riding on a pig; he turns his face to the spectator. Broken: both arms. This is one of the playful fantasies showing children sporting with animals, derived from Hellenistic models. 200 B.C.

(889) Eridu.

B.M. 115.354.

A roughly made figure of a porcupine with short stumps for legs, head turned a little to the left with nostrils and cleft upper lip well marked and dabs with a depression in the middle for eyes. Dark green clay painted with broad black lines and dashes. From the prehistoric excavations carried out by the British Museum. There was also the fragmentary model of another porcupine painted in the same way. Fourth millennium.

Thompson, *Archaeologia*, lxx (1918-20), p. 124, fig. 9; *CAH.*, i, pl. 36, a.

(890) Nippur.

C.B.S. 12.240.

A porcupine with incised stripes on its back. Green clay. Head and forelegs broken. 3000 B.C.

Fig. 231.

(891) Warka.

VA. 6009.

The rough figurine of a mouse. Cream clay. Ht. cm. 3, length cm. 3.8. 3000 B.C.

(892) ?

Y.B.C. 10.072, 10.074.

The rough model of an animal with a pointed snout, little hooded ears, four small legs, and a large body covered with hair or bristles rendered by incised lines. The creature crouches with forepaws outstretched to their full extent, and it is apparently a mouse or rodent. Red clay. Length cm. 7. The second example is more damaged. The body is concave underneath instead of being flat. Length cm. 7.5. 2400 B.C.

(893) Ur.

U. 216, 6855, 6940; B.M.

A rectangular relief depicting a bearded man wearing a long fringed robe. In his right hand he holds two objects, and in his left he grasps the end of a thick rope fastened at the other end round the neck of a large ape who hops along before him. A second monkey is perched on his shoulder and holds on to his hair, so that it can peer over his head. Cream clay. The scene resembles that on the bas-relief of Ashurnasirpal from Nimrud, and perhaps this clay relief was a study for a larger work in stone. In the two other examples the man advances to right. 880 B.C.

Woolley, *AJ.*, iii (1923), p. 333, fig. 6.

(894) ?

B.M. 113.239, 113.238.

A very primitive figure of a squatting ape. It has an enormous head tilted up, two little holes for nostrils, dabs for eyes below brows so pronounced that they curve round and form ears. The legs are thick stumps which broaden to make feet; the arms are separate strips stuck on to the shoulders and the hands press up the chin. The second example also represents a squatting ape. It has rather a square head, holes for eyes, and a snoutlike jaw; the body is a rounded lump of clay, for only the knees are modelled and each foot is marked by grooves to make three toes. The arms, elongated strips from the shoulders, are bent round so that the hands support the chin. Deep cream clay. Presented by L. A. Lawrence, Esq., in 1915. 3000 B.C.

Woolley, *JRAS.*, 1926, p. 693, note 1, pl. xiii, 26.

(895) Tello.

Louvre, Mission de Sarzec, No. 175.

A primitive figure of an ape. The lower part is square. Another example has dabs for eyes, a protruding snout, and a necklace of square dabs. It holds some object against its chest, probably a baby. 3000 B.C.

(896) Nippur.

C.B.S. 9459, &c.

A tiny relief of an ape with its hands under its chin. Broken at the waist. From its pathetic appearance it has been given the title of "the crying child". No. 9459 is an oval relief of a seated ape with its hands on its knees. No. 2963 is the cast of a seated ape holding with both hands some object, a rod or baby, on a level with its waist. No. 2870 is a seated ape with its right hand on its lap, its left arm broken. No. 12.284 is a seated ape (headless) with hands pressed against its chest. No. 2762 is a very rough ape's head. No. 15.508 is a seated ape with a long face, a fringe of hair on its forehead, and pierced dabs for eyes. It presses both hands to its head. Left arm broken. Poor

work. Cream clay with a mauve tinge. Ht. cm. 7. Another ape, No. 15.509, squats with its hands under its chin. It has holes for eyes and a thick mane or crest of hair. Pinkish clay. Ht. cm. 7.3. 3000-2800 B.C.

Exped. Photo. 436.

(897) Ashur.

VA. 8140.

An ape with both hands holding, or placed upon, a large vessel, a pot or drum, hung round its neck by a broad strap made of an applied strip of clay. Broken at the waist. Cream clay. The whole figurine is so uncouth that it is very hard to make out details. 2400 B.C.

Fig. 232.

(898) Susa.

Coll. de Morgan, No. 341, i.

A seated ape (headless) with its hands resting on its knees and its toes turned in. Cream clay covered with a greenish glaze. There are several examples; one rests its head on its hand, another seems to be devouring something. 2400 B.C.

Pézard et Pottier, *ASuS.*, p. 151.

(899) Warka.

VA. 3919.

A figurine made in a single mould with the back smoothed flat. An ape with an enormous head is seated and presses both clenched hands to its shoulders. It has hairy legs, but almost all details are obliterated. Cream clay with traces of pink in the background. Ht. cm. 8.5. 600 B.C.

(900) Babylon.

?

Fifteen figurines of apes were found in Epatutila, the temple of Ninurta. They are more or less schematically treated and are in various attitudes. Others were found on the Merkes. 600 B.C.

Koldewey, *TBB.*, p. 31, fig. 47; *WB.*, p. 228, fig. 148; Reuther, *ISB.*, p. 29, fig. 34.

(901) Babylon.

VA.

A baboon with a pointed snout holds its baby perched on its left shoulder, keeping it in place by grasping the baby's left leg with its left hand. Broken at the waist. Whitish clay. Another example shows the little one seated in the same position; it is of red clay once covered by a white slip. In two other examples the ape holds the little one up against the left side of its face; one is of dark red, the other of cream clay. A seated ape holds a baby against its right shoulder with both arms. The bifurcated seat gives support to the figure at the back. Thick white slip. 300 B.C.

(902) ?

Y.B.C. 2202.

A figurine made in a single mould. A seated ape plays the double flute. The head is disproportionately large and seems to have straight locks of hair growing in a tuft over the crown. The small arms and sketchily modelled legs produce a Pan-like effect, enhanced by the projecting snout. Cream clay. Ht. cm. 10. 300 B.C.

Clay, *AA.*, v (1917, 1), p. 79, fig. 4, No. 3; Fig. 233.

(903) ?

B.M. 91.796.

A seated ape plays the lyre. It leans forward, its left foot on a high stool. 300 B.C. Lawrence, *Later Gk. Sculp.*, p. 71, pl. 105, a.

- (904) ? Y.B.C. 10.031.
A figurine made hollow in a double mould. An ape seated with its paws on its hunched-up knees. Reddish-yellow clay. Ht. cm. 11.3. 300 B.C.

- (905) Babylon. VA.
An ape seated on a cone or bell with both legs pressed close together hanging over the side, and its hands joined on a level with its nose as if in prayer, but perhaps it is supposed to be playing the double flute. Pale red clay. 250 B.C.

- (906) Nippur. H.S.M. 2138, 2077.
A crouching ape with its hands on its knees squats on top of a cone. Pale red clay. 250 B.C.

- (907) Babylonia. Louvre.
Hollow cones surmounted by apes crouching on top of them in various poses. 250 B.C. Heuzey, *CFAT*. (1882), pp. 50f.

- (908) Ur, al-'Ubaid. TO. 369; B.M. 116.867; C.B.S.
In the prehistoric cemetery a rudely modelled bird of greenish-drab clay was found in the surface soil, but it probably belonged to the prehistoric period to which both the style of the work and the character of the clay would assign it. Ht. cm. 4.5. Another example was headless, and still others were found at various parts of the site. Fourth millennium.

Woolley, *Ur Ex.*, i, pp. 153, 210, pl. xlviii.

- (909) Fara. VA. 6888.
A rough model of a dove. The beak and legs are broken. It has a spreading tail. Pinkish clay. Present ht. cm. 4.5, length cm. 5. Found in the excavations of the *Deutsche Orient-Gesellschaft*. 3000 B.C.

- (910) Kish. Ashmolean Museum, Kish 1925. 261.
A model of a "dove" of cream clay. The beak is broken. 3000 B.C.

- (911) Susa. Coll. de Morgan, Nos. 296, 297.
Two figurines of birds which may be doves. The body is roughly modelled and there is a spreading base instead of legs. One of them is ornamented with spots in relief, perhaps to show the feathers or markings on the wings. They were found in the town contemporaneous with the necropolis. 2800 B.C. A bird of this description was presented by the *Délégation en Perse* to the Ashmolean Museum.

DP., xiii, pp. 21f., fig. 112; Pézard et Pottier, *ASuS.*, p. 135.

- (912) Surghal. ?
"Found in the necropolis. Little birds of unbaked clay which perhaps served as symbols." 2700 B.C.

Koldewey, *ZA.*, ii (1887), p. 416.

(913) Babylon.

VA.

Rough figurines of doves in the shape of rattles. There is a spreading base under the body instead of legs. 2700 B.C.

(914) Nippur.

C.B.S. 5853, 2392, 2908, 2911, 2990, 13.220.

A rattle in the shape of a bird, perhaps a dove. Ht. cm. 7.7. There are various other birds, one with wings spread as if alighting, another with raised head. Several of them were found on Hill VI not far below the surface, and they belong to the Parthian period. 200 B.C.

BE., ix, pl. xv, 33; Hilprecht, *Expl.*, p. 313; Peters, *Nippur*, ii, p. 377, pl. ii, 1; Clay, *AA.*, v (1917, 1), p. 79, fig. 9; Fig. 234.

(915) Susa.

Coll. de Morgan, No. 341, d.

In the central part of the Tell of the Acropolis a clay dove covered with a blue glaze was found. It was very finely worked, every separate feather of the wings being carefully drawn, and the treatment of the eye and bill is most lifelike. A bronze wire which passes through it probably served to fasten it to a sceptre or other mount. Ht. about cm. 7. There are a whole series of birds, doves or aquatic varieties, covered with green or blue glaze. Some of the doves have a lateral hole in order to mount them on a stand or on wheels. Others have a vertical hole which was undoubtedly for the latter purpose. Second Elamite period. 2300 B.C.

DP., vii, p. 47 (G. Jéquier), fig. 69; De Mecquenem, *RA.*, xix (1922), p. 127, pl. v, 5; Pézard et Pottier, *ASuS.*, p. 151.

(916) Nimrud.

B.M.

In the rooms of the North-West palace two small ducks were found. They are supposed to be sleeping, for their heads are turned back and rest on their backs. They are inscribed with short cuneiform inscriptions. The palace was built by Ashurnasirpal. 870 B.C.

Layard, *NIR.*, i, pp. 115f.

(917) Nineveh.

B.M.

Ducks of fine yellow clay represent the bird asleep with its head lying along its back. These pieces were used as weights and were inscribed with numerals. 750 B.C.

Layard, *MofN.*, ii, pl. 95a, No. 17; Rawlinson, *FGM.*, i, p. 343; Birch, *Hist. of Anc. Pottery*, p. 88; Hunger und Lamer, *AKB.*, fig. 158.

(918) Ur.

B.M. 115.398.

A roughly modelled figurine of a bird which turns its head back so that its bill touches its back. Its wings are extended, with the feathers separated. Evidently it was preening itself, an adaptation of the earlier scheme of the bird asleep. Greenish-yellow clay. 700 B.C.

(919) Babylon.

?

At the north door of E-makh, the temple of Ninmakh, two capsules were discovered. One was empty, the other contained a clay dove and an inscription of four lines, scarcely legible. 650 B.C.

Koldewey, *WVDOG.*, Nr. 15, figs. 4, 20, 21; *TBB.*, p. 7, fig. 4; *WB.*, p. 57; Hau, *Records of the Past*, ii (1903), p. 273; King, *HB.*, p. 63; Delaporte, *Mesop.*, p. 163; *RLV.*, iv, art. "Gründungsurkunde" (E. Unger), pp. 566f., pl. 268, b; Meissner, *OLZ.*, xxvi (1923), p. 619.

(920) Babylon.

?

In temple "Z" in the eastern capsule of the main doorway was a clay dove, and with it a little bit of clay with an inscription which has so far proved hard to decipher, although it seems clearly inscribed; it is apparently an incantation proclaiming that the bird averts evil influences. The clay label has a hole at the top, showing that it was fastened to the dove. 650 B.C.

Koldewey, *TBB.*, p. 19, fig. 20; *WB.*, pp. 218f.; *Records of the Past*, iii (1904), p. 174; *RLV.*, iv, art. "Gründungsurkunde" (E. Unger), pp. 566f., pl. 269, b, c; Woolley, *JRAS.*, 1926, p. 692, note 1; for the inscription see Ungnad, *OLZ.*, 1911.

(921) Susa.

Coll. de Morgan, No. 296.

A series of aquatic birds of a type with a long neck, wings well separated from the body and head surmounted by a crest. There are also moulds for making the heads of these birds. They were found among ruins of the Sassanian period. A.D. 250.

DP., i, pp. 125f. (G. Jéquier), figs. 279-84, 274; Pézard et Pottier, *ASuS.*, p. 136.

(922) Susa.

Coll. de Morgan, No. 297.

A small tortoise; only the shell is represented. First Elamite period. 2800 B.C.

Pézard et Pottier, *ASuS.*, p. 136.

(923) Ur, Diqdiqqeh.

U. 6856.

"A collection of models of clay animals and rattles in glazed frit were found, together with a series of terra-cotta figurines in a ruined cemetery on the outskirts of the Ur town mound, in a low-lying patch of ground called Diqdiqqeh. The animals include . . . tortoises." 2300 B.C.

Woolley, *AJ.*, v (1925), p. 19.

(924) Tello.

Louvre, Mission de Sarzec.

A mould for making the figurine of a scorpion. Perhaps it was intended as symbolic of, or a dedication to, the goddess Iskhara. 600 B.C.

(925) Ur, Diqdiqqeh.

U. 1274-6; C.B.S.

A collection of models of animals, frogs and other creatures, in glazed frit were found in the ruined cemetery of Diqdiqqeh. 2300 B.C.

Woolley, *AJ.*, v (1925), p. 19.

(926) ?

N.B.C.

A very rough model of a frog with protruding eyes (the right one is broken), and legs spread in the act of gathering force to jump. Underneath the model is flat. There is a hole through from side to side so that it could be suspended, thereby implying that it was used as an amulet. Cream clay. Length cm. 6.7. 2000 B.C.

(927) Tello.

Louvre, Mission de Sarzec.

A rectangular relief of a man who walks to right and carries a bunch of fish in each hand. He seems to be clean-shaven. Red clay baked cream. This relief bears a certain resemblance to the alabaster relief, also from Tello, showing a man wearing a loin cloth and carrying a bunch of fish. In the banqueting scene designed in inlaid shell on the triangular coffer from the Royal Graves at Ur one of the servants carries a couple of fish, and this suggests that both the clay and alabaster reliefs were "shorthand" extracts from such a scene. In the same way the two fish from Ur (No. 929), which were found in the cemetery, perhaps alluded to offerings at the feast held in honour of the dead. The style recalls the relief of a man carrying a goat from Sippar (No. 539), a style which may be assigned to the days of Hammurabi, at which date the loin cloth was the usual garb for men engaged in active labour. 2100 B.C.

(928) Senkereh.

B.M. 90.501.

A rectangular relief of a man walking to right and carrying a large fish at arm's length in his lowered left hand. His right arm is bent on a level with his waist and he seems to hold some object. His face is too damaged to determine whether he were bearded, but he wears a loin cloth reaching to his knees. Pale red clay. Ht. about cm. 6. From its likeness in subject and style to the relief from Tello it may be dated in the same period, and this date is rendered more probable by the fact that the city of Senkereh, where Hammurabi restored the temple of the Sun-god and carried out other building operations, may have enjoyed an artistic revival during his reign. 2100 B.C.

Loftus, *Chal. and Sus.*, p. 259, fig. in text.

(929) Ur, Diqdiqqeh.

U. 6833.

The upper part of a relief of two fish lying or hanging side by side. The background is visible between their heads. The relief is of frit originally glazed blue, but now bleached almost white. "An amulet with astral significance." It was found among the collection of animals in glazed frit found in the cemetery. 2300 B.C.

Woolley, *AJ.*, v (1925), p. 19; Sidney Smith, *JRAS.*, 1925, pp. 54, 59; 1926, p. 712, note 47.

(930) Susa.

Coll. de Morgan, No. 293.

"There are models of serpents of two types: (a) with an elongated head; (b) with a triangular head." 3000 B.C.

Pézard et Pottier, *ASuS.*, p. 134.

(931) Tello.

?

"In the Necropolis of Tell H. In Trench VII at a depth of m. 2.40 was a little head of a serpent, rearing like the serpents of the god Nin-gishzida." 2400 B.C.

Cros, *NFT.*, p. 145.

(932) Ur, Diqdiqqeh.

?

In the ruined cemetery of Diqdiqqeh a collection of models of animals in glazed frit was found. Among them snakes were common. 2300 B.C.

Woolley, *AJ.*, v (1925), p. 19.

(933) Susa.

Coll. de Morgan, No. 342a.

Numerous fragments of winged horses with their forelegs bent in a kneeling posture. White clay enamelled blue or green. They form part of a series of fantastic or composite animals of very small dimensions and all pierced by a lateral hole which served to fasten them on to a support or mount them on wheels. 800 B.C.

Pézard et Pottier, *ASuS.*, p. 152.

(934) Tello.

Louvre, No. 190.

Two little fragments of a figurine of a human-headed bull which must have been reclining, for the foreleg is bent back. All that remain of the head are the very large eyes, square beard, and traces of the spiral side-locks. The second fragment is the left foreleg. The figurine can be theoretically reconstructed by comparison with the little stone statuette, also from Tello; indeed it resembles it so closely that both must have been derived from the same model. Grey clay covered with a varnish or glaze which took a high polish. Ht. of both fragments cm. 5 and cm. 4. 2400 B.C.

Cros, *NFT.*, p. 67; Heuzey, *CAC.*, p. 346; *DC.*, p. 251, figs. 7, a, b; *Mon. Piot*, vi (1899), p. 117, figs. 1, 2; Meyer, *SS.*, p. 57.

(935) Susa.

Coll. de Morgan, No. 342.

A large figurine of a man-headed bull. The head is missing, but the lower part of the beard is preserved. The bull was winged. It is covered with greenish-yellow glaze. 2200 B.C.

Pézard et Pottier, *ASuS.*, p. 152.

(936) Nippur.

I.O.M. 2020.

A small, almost square relief of a winged bull walking to left. The creature is powerfully built and has short horns and a long tail reaching to the ground and ending in a great tassel. It turns its head towards the front. 700 B.C.

RLV., viii, art. "Mischwesen" (E. Unger), p. 214, pl. 67, c; *Exped. Photo.* 46; *Fig.* 235.

(937) Nippur.

I.O.M.(?).

A rectangular relief with the figure of a bull walking to left. It has short horns and a great tufted tail and its whole appearance and gait are highly conventional. It is almost the same as the preceding number, but it lacks the wings; it may have formed part of the same series and a winged bull may have alternated with one without wings. 700 B.C.

Exped. Photo. 228.

(938) Susa.

Coll. de Morgan, No. 342, b-d.

Little figurines of winged bulls kneeling in a very conventional attitude. They are covered with green enamel and the triangular motive on brow and chest is inlaid. These figures belong to a series of more or less fantastic or composite animals and are all pierced by a lateral hole so that they could be mounted on a stand or wheels. 800 B.C.

Pézard et Pottier, *ASuS.*, p. 152.

(939) Nippur.

I.O.M.(?).

A rectangular relief of a composite animal with the head of a lion and the body and tail of a bull. It walks to left and perhaps was one of a series forming a wall decoration like the animals pictured in glazed tiles at the Ishtar Gate at Babylon, and more especially the fantastic beasts from Persepolis, for this animal resembles the Persian productions both in the style of drawing and also in the way little details such as the hair are conventionalized. The likeness is indeed so close that the relief must be assigned to the Persian period. 500 B.C.

Exped. Photo. 211; Fig. 236.

(940) Ashur.

VA. 7153.

A fragmentary model of a serpent with a human head. At the end of the long undulating neck is a clean-shaven face with well-formed features, rather a big nose and little round dabs for eyes. The top of the head is cone-shaped, and is marked off by an incised ring, thus producing the effect of being crowned by a turban or cap like a fez. Cream clay. 2500 B.C.

Figs. 237, 238.

(941) Nippur.

I.O.M.

The right half of a rectangular relief showing the hind quarters of a monster turned to left. It seems to have had the body of a bull, the hind legs are those of a bird of prey and the tail is a scorpion rearing on end and curving over with the sting extended. The upward sweep of the wings which spring from the shoulders can still be seen above the creature's back. It is on the same scale as the relief of the other hybrid monster with a leonine head and bovine body, and perhaps it formed one of a series. The style and the mode of expressing the idea seem to be Persian. 500 B.C.

Exped. Photo. 244.

(942) ?

B.M. 103.381.

A rectangular relief depicting a dragon turned to left. It has the head of a serpent with the nose barred by parallel lines to indicate a horny substance or scales. Its eye is surrounded by a series of incised lines for the lids and the folds of skin overlapping them. On its head are the two horns and the two coiled spirals of the crown, and down the back of its neck hangs an exceedingly thick lock of hair which turns up at the end, but does not curl. The body is that of a quadruped and is covered with knobby scales; anatomical details are given, but are wrongly drawn, for the shoulder blade of the left foreleg curves forward instead of backward. The forelegs end in lion's paws and the hind legs in an eagle's talons. The short thick tail is erect and is covered with hatched lines. All down the chest, from throat to forelegs, is a serrated crest, and the legs are fringed by coarse hair or scaly lumps. Ht. cm. 8.8, width cm. 10. The work is very fine, full of vigour and animation. 2300 B.C.

Woolley, *JRAS.*, 1926, pp. 707, 711, note 35, pl. xiii, fig. 19; Fig. 239.

(943) Nippur.

Coll. Hilprecht.

A rectangular relief of a dragon, or more correctly a *mušruš*, walking to right, arrogantly rearing its head and tail. Its fantastic nature is revealed by the fact that it is

composed of hererogeneous elements, and thus partakes of the nature of a serpent, but its nose is marked by parallel lines to typify scales. A long twisted tress of hair ending in a spiral curl hangs down the back of its neck and its head is crowned by a curious erection consisting of two horns rising from a round base supported upon a strip or tress which curls upward at each end. It is hard to say whether this is another lock of hair, or whether it is a misplaced reminiscence of the forked tongue seen on some of the earliest illustrations of the monster. Heuzey discusses the composition of this crown and the formation of the art type of the dragon (*Les deux dragons sacrés de Babylone*, RA., vi (1906), pp. 95ff.; OOA., pp. 331-44). The twisted lock and the horned crown may symbolize the dragon's superhuman nature, because they are usually attributes of the gods. The body is elongated and without detail, merely a bridge to join the forelegs, which are those of a lion, to the hind legs, those of a bird of prey. The tail is as thick as the body and sticks straight up, so that the sting may be ready for action, for the tail is really a scorpion reared aloft. The motive originated very early and was partly inspired by the serpents of the god Nin-gishzida; on the cylinder seals the dragon is generally winged. In the relief the wings have been discarded, and so has the forked tongue, but otherwise the traditional aspect is faithfully reproduced, and this respect for earlier models and a certain stiffness in the drawing incline one to place the work in the time of the First Dynasty of Babylon. 2100 B.C.

Hilprecht, *ABT.*, p. 76, fig. 56; Jeremias, *HAOG.*, fig. 14; Meyer, *SS.*, p. 45; Jastrow, *Bildermappe*, fig. 52; Clay, *Light from Babel*, p. 380; AA., v (1917, 1), p. 83, fig. 15; Meissner, *AO.*, xv, p. 63, fig. 114; Frank, *BuS.*, p. 9; KGB., i, *2tes Heft*, 46, 8; Montelius, *Die älteren Kulturperioden*, ii, p. 201, fig. 624; *RLV.*, viii, art. "Mischwesen" (E. Unger), p. 213, pl. 63A, b; Fig. 240.

(944) ?

Y.B.C.

A rectangular relief of a dragon walking to right. It has the head and neck of a serpent surmounted by a horned crown, a long low body hatched with incised lines to suggest scales, the forelegs of a lion and the hind legs of a bird of prey. Its short thick tail sticks straight up. Much rubbed and flaked. Ht. cm. 6, width cm. 9. 2100 B.C.

(945) Nippur.

I.O.M. 1659.

A rectangular relief of a dragon walking to left. Its head is destroyed, but a stiff crest ran over the head and down the neck to the shoulders. The neck and chest are powerful, and the body is like that of a lion with leonine forelegs, but the hind legs are those of a bird of prey. The slender, curving tail is really a scorpion with the sting thrust out. From the shoulders rise great wings which sweep backward and upward, the long end feathers being carefully defined. This monster is more like a winged lion than the earlier dragons. It resembles the reliefs of the winged and wingless bulls (Nos. 936-7) both in size and style, and perhaps formed part of a series which decorated some building or tomb, and their scope was probably apotropaic rather than decorative. 700 B.C.

Clay, *AA.*, v (1917, 1), p. 83; *RLV.*, viii, art. "Mischwesen" (E. Unger), pp. 202f., pl. 67, b.

(946) Susa.

Coll. de Morgan, No. 342.

Figurines of winged griffins in a crouching attitude. They are modelled hollow and have lateral holes for the nails which fastened them to the wooden framework, for one

fairly well-preserved specimen shows that they were used as couch ends. They are of white clay covered with green enamel. The wing feathers are meticulously differentiated, the long ones being green with a white border, and those of the first row white edged with green. One head of a griffin has blue glaze. Third Elamite period. 1500 B.C.

Pézard et Pottier, *ASuS.*, p. 152.

(947) Warka.

B.M. 117.981; N.B.C.

The protome of a griffin with a curved beak, pointed ears, and single horn (now broken). It was made hollow to fit on to a wooden core, and perhaps adorned a couch or chair. It has an analogy with the stone griffins' heads found at Sippar, and bears a close resemblance to two Egyptian specimens of fayence which belong to the twelfth century and were discovered in the palace of Rameses III at Tell-al-Yahudiyah. The head, now in the Nies Babylonian Collection, so closely resembles the other examples in type that it also may have come from Warka. It is very roughly worked in red clay, the eyes are dabs of clay and incised lines indicate the muscles and scales. Probably the sketchy modelling was concealed by enamel. The beak, right ear, and the horn are broken. Ht. cm. 7. 1100 B.C.

Hall, *SBA.*, p. 53.

(948) Nippur.

C.B.S.

An almost square relief of a sphinx seated to right. Her head is crowned by a *polos*-tiara and her hair is turned up at the back in a *krobylos*. She has a lean feline body with a tail which curves up over her back, and wings curving forward at the tips instead of the more elegant backward curve always figured in Greek art. The lower part of the slab is broken and the whole design is much rubbed. 300 B.C.

Exped. Photos. 434, 436; Fig. 241.

(949) Nippur.

Y.B.C. 2201.

An ornamental object made in a double mould. A sphinx is seated upon a base shaped like a reversed lotus capital. She has a plump face with pretty features and the body and legs of a feline monster. She wears a head-dress like a *polos*, flat on the top to support some object, for this seems to have been an intervening architectural member, perhaps part of a couch or other piece of furniture. Cream clay. Poor work. Total ht. cm. 10.2, height of sphinx only cm. 6. 300 B.C.

Clay, *AA.*, v (1917, 1), fig. 4, No. 12; Fig. 242.

RELIGION AND MAGIC

(950) Sippar.

B.M. 91.002.

In the year 1881 Rassam discovered, below the asphalt pavement of the south-east corner room of the temple of the Sun-god at Sippar, a clay coffer inscribed on each side with the words: "The image of Shamash, the great lord, dwelling in E-bab-bara, situated in Sippar." It contained a stone tablet engraved with a record of the re-endowment of the temple by Nabu-aplu-iddina. In recounting the fortunes of the temple he relates how in his time on the west bank of the Euphrates there came to light a clay model of the ancient image of the Sun-god which had been carried off by enemies. Accordingly

when he made the new image he copied the heaven-sent model. In the coffer there were also two clay impressions of the scene carved at the head of the stone tablet, and at the back of the one which is still intact is an inscription of Nabopolassar, who, in the course of his restoration of the temple, had come across the record of his predecessor, and had placed it in the coffer, providing a new clay covering to replace the broken one of Nabu-aplu-iddina. The carving depicts an "Introduction Scene", but on the clay impression it is reversed and details are naturally less sharp than on the stone original. The god Shamash, wearing a horned tiara and a flounced robe, sits within a shrine upon a carved stool beneath which are two figures, each with a human head, but the legs and tail of a bull, evidently the type of Enkidu, to act as supports of the stool. The god has a very long beard and his hair is turned up at the back in a *krobylos*. In his left hand he holds the ring and staff, his right seems to grasp the end of his beard. His thick brows are in relief, and his eye is drawn frontally, although his head is in profile. The shrine must have had two slender columns in front, but only one is visible, imbricated like the trunk of a palm tree, crowned by a capital with Ionic volutes and rising from a base of the same type. The contour of the roof and walls is outlined by a somewhat stylized snake, its head resting on the capital. But it cannot be regarded as an architectural member or as a water-spout at the angle of the roof, for it is a real serpent and its presence is explained by the inscription beside the god's crown: "Crown of Shamash, the serpent has two faces." This description is carried out by the busts of two godlings who appear to sit on the serpent's head and to lean forward from the pediment. They are both bearded and have horned tiaras; they hold the ends of the ropes by which the monstrous disc of the Sun-god is suspended above the altar placed at the entrance to the shrine. High up on the wall are three symbols of the moon, the sun, and the planet Venus. The base of the clay impression is now plain, but the stone tablet shows that the shrine stood upon the Celestial Ocean, and the four small discs placed at regular intervals seem intended for the four cardinal points. The three figures approaching the god are on a much smaller scale than the deity. The first has a conical head-dress and a long robe. In his character of priest he grasps the leg of the altar and with his left hand holds the wrist of the bearded man who follows him. He also has a conical head-dress and a long robe, but it has a fringed border. The third personage is the goddess Aa, the consort of Shamash; she wears a horned tiara and a long rippled dress, and raises both hands in supplication. There is a great difference in the drawing of the divine being and of his suppliants, which seems to confirm the story of Nabu-aplu-iddina that he copied the image of the deity from an older model. The style suggests that the one half of the scene, with the god in his shrine and the altar with the sun disc, was imitated from a work of a good period, yet with certain touches which betray the fact that it was the product of a much less skilful age; for instance, the heavy relief of the brows and lids, the curved nose, the coarsened type of the Enkidu figures beneath the stool, and the markings on the solar disc, a four-rayed star with wavy lines streaming from it, are all signs of another technique and of mystical ideas differing from the original conception. On the other hand the three figures of worshippers must have been an addition of an artist of Nabu-aplu-iddina's own times, and were intended to portray the king himself introduced into the presence of Shamash in commemoration of his devout conduct in restoring both the shrine and the worship which had fallen into decay. Thus the unbroken clay relief is an impression made about 620 B. C. of a composition carved on the stone tablet about 851 B. C.

Pinches, *TSBR.*, iii (1883-5), pp. 164-7; King, *BBSt.*, p. 120, note 1, pl. c; *Babyl. Relig.*, p. 18, fig. in text; *Guide*, pp. 147f., fig. in text; Perrot, *HAA.*, ii, pp. 209f., fig. 71; Ward, *SC.*, p. 100, fig. 310; Meyer, *SS.*, p. 18; Meissner, *BuA.*, i, pp. 323f., pl.-fig. 184; Handcock, *Mesop. Arch.*, p. 118, fig. 5; Langdon, *Bab.*, ii (1908), p. 145; Jastrow, *CBA.*, pp. 37f.; Frank, *SBR.*, i, pp. 254f.; Mötefindt, *Klio*, xix (1923), p. 52; *RLV.*, iv, art. "Götterbild" (E. Unger), pp. 425, 566, pl. 198, b; for the inscription see Johannes Jeremias, *Die Cultustafel von Sippar*, *BAss.*, i, pp. 268-92; or for a summary Harper, *Assyr. and Babyl. Literature*, pp. 30-3.

(951) Persia.

Kaiser Friedrich Museum, Samml. Sarre.

A cast from a clay mould showing a Parthian prince standing before a goddess in a shrine. On the right is the prince standing frontally. His face is very flat and the features are scarcely indicated. His thick hair is cropped round his neck, and he wears a long-sleeved tunic and trousers with many grooves to indicate folds. A quiver is visible above his left shoulder, and he rests his left hand on the hilt of a long sword slung at his girdle. To demonstrate his contact with the shrine he stretches out his right hand towards it. The goddess is classically draped in a *chiton* and mantle; the latter is wound around her and she pushes back the upper fold with her left hand; her right hand is raised with the palm turned outwards. The work is infantile and has been badly rubbed. Ht. cm. 12.5. A.D. 200.

Sarre, *KAP.*, p. 29, pl. 65.

(952) Ur.

U. 6652.

In the city of Ur a building was discovered so completely ruined that even its ground-plan could not be made out. There were no brick stamps to date it, but it had been built over the remains of a building in which Neo-Babylonian tablets occur frequently, and it had itself been cut across by the *temenos* wall which Nebuchadnezzar put up about 600 B.C. From its position inside the *temenos* it was presumably an official building, and was probably erected by Sin-balatsu-ikbi, Governor of Ur under Ashurbanipal. Under the floors of some of the rooms were rows of little boxes lined up all round the rooms against the walls, each containing the remains of food-stuffs, such as grain and the bones of pigeons or other small birds, evidently the debris of sacrifices, a broken potsherd illustrating the incantation formula: "Like the sherd that is cast aside by the potter, may they [the evil demons] be broken in the broad places" (Thompson, *Devils and Evil Spirits*, i, p. 153). The boxes were all made of three bricks set upright on end so as to form three sides of a square, the fourth side being left open; the lids of these boxes were made by the pavement bricks. The open side of each box was towards the middle of the room, and the figures looked forth from their little sentry boxes in order to mount guard over the living space. The bricks forming the boxes were no ordinary bricks, for they were of the plano-convex type which had not been in use since 2500 B.C.; they must have been gathered together expressly for the purpose, thus implying that some weighty import attached to their antiquity.

The figurines were all of unbaked clay; some of them were modelled by hand, others were cast in a mould; after they were lifted from the mould and dried many of them were dipped into a bath of thick lime from which they came forth covered with a chalky white coating which concealed most of the details of modelling: therefore on this coarse slip

details of features or dress were roughly painted in black with occasional touches of red. In a few cases the black details were painted directly on the reddish-brown clay, and in a couple of instances the whole surface was washed black. The white coating was flaked off to a large extent and either was found adhering to the surrounding soil or had completely disintegrated, so that very little of it could be preserved. The clay, too, was impregnated with salts which had crystallized inside the figures and had split them or distorted them so that all were much damaged and extremely fragile.

These figures all had an apotropaic significance and provide a figurative commentary on the incantation texts belonging to the series called "Evil *utukki*". Mr. Sidney Smith translates and comments upon the texts bearing upon the subject (*JRAS.*, 1926, pp. 695-713), and adds: "the commencement of the text (*KAR.*, vii, No. 298) seems to be concerned with the bringing of a sick man to the *kummu*, and with the cuttings of certain holy woods in a grove by copper-smiths: the passage is significant in view of the ritual. Possibly the room of which a plan is given in fig. 28 was a *kummu*."

Owing to the ruined condition of the site the evidence is incomplete, but there seems to have been a very definite order in placing the figures: they are usually in pairs, either two of a type coming together or two of one type alternating with two of another. Although many of them are nude the figures are never obscene, for no sexual organs are represented. Ten distinct types are represented, and this is the most complete collection of these figures so far found.

No. 1. The figure of a bearded man wearing a fish robe, the fish's head forming a high pointed cap, its body covering the man's shoulders and back like a mantle. The man always stands with one leg advanced, but the position of his arms varies, for there appear to be three types, one clasping both hands in front of his chest, one with the left hand hanging down and holding some object, whilst the right arm is folded across the chest, and a third with both arms extended. Figures like this had already been found at Ur in the temple of Ningal, and also at other sites where they were interpreted as Dagan, Ea-Oannes or a priest in ritual dress; but the discovery at Ur proves that they were really prophylactic figures. The text runs: "Seven clay figures of the *apkallu* covered in gypsum, cloaked in the skin of a fish, grasping in their right hands the date-spathe, with their left hands . . . their breasts, bury facing the door behind the chair. Incantation as before [referring to the magic formula to be inscribed on each]. Seven clay figures of the *apkallu* covered with gypsum, cloaked in the skin of a fish, carrying in their right hands the *urigallu* reed, grasping their breasts with their left hands, bury in the middle of the house in front of the chair." There were seven of these figures together in one box.

No. 2. Figures with human bodies draped in a long foldless garment like a sheath, but with the head of a bird and wings that are more like those of a bat than a bird. The head is crowned with a decided comb and may be that of a cock, although it is usually explained as that of an eagle. As a rule one arm is folded across the breast, the other is lowered and holds a *situla*, but there are variants of this pose. The text directs: "Seven clay figures of the *apkallu* which have faces of birds and wings fitted, and carry a *mulilu* in their right hands and a wooden *situla* in their left hands, covered in gypsum, cloaked with a bird's wings on the *teqeti* (or *puqeti*), bury in the second pavement of the house at the head of the bed." The bed must clearly be that of the sick man from the connexion of the ritual with the 'Evil *utukki*' series. These bird-men are also interpreted by Zimmern as priests in ritual dress. There were seven of these bird-headed

figures in one box, thus fulfilling the ritual directions. George Smith states that he found six of these figures in one box at Nimrud, but very likely the seventh had already crumbled into dust, for the remaining six were in bad condition (No. 1106).

No. 3. A bearded man wearing a horned tiara and a long plain garment; his hands, pressed against his chest, hold a vase or else a staff or sword. It is significant that no water is seen flowing from the vase, and therefore it may have contained the mass of honey and butter mentioned in the texts as part of the prescribed offering. These figures differ considerably in size, and most of them were coated with white lime on which black wavy lines, perhaps to typify water, were painted. One example shows the lines painted directly on the clay. Figures such as these are described in the incantation: "Seven tamarisk figures of the divine Seven crowned with the head-dress proper to each of them, wearing the apparel proper to each of them, standing on a base of *p(b)uridu*, covered with red paste, carrying in their right hands a *kultu* of copper, and in their left hands a copper dagger, their waists girdled with a band of copper, caps of copper on their head . . . with horns of copper fitted, bows and quivers stand at their side." Figures like these were found by Koldewey at Babylon (Nos. 981-2, 986-8), and were called by him "Papsukkal" figures, but should more accurately be termed "messengers of the gods". It will be noted that the text directs that the figures should be made of tamarisk wood, an injunction faithfully carried out in some cases at Babylon, for the capsules when opened were found to contain nothing but the metal adjuncts and a heap of crumbling dust. The black wavy lines painted on the figures at Ur fulfil the direction: "On the third, covered with gypsum and with water drawn on him in black wash."

No. 4. A small nude male figure with a tiara apparently horned and with long hair hanging down on to his shoulders and a long curled beard. On one figure the stump of a tail which stuck straight up is plainly visible. He held a vase before his breast, and perhaps he embodies the type mentioned in the incantation: "which carry honey and butter, on their sides write, 'Wealth . . . life may he bring', bury in the midst of the house." These figures approximate to those of Bes, who was looked upon as a symbol of prosperity, especially for women.

No. 5. A nude figure with a human head and body and the legs and tail of a bull. Although very much damaged by the action of salt, it is just possible to make out his horned tiara and square beard. His hands meet in front of his chest and he held some object, probably a vase. The figure is larger than most of the others and details were painted in black on the lime coating. The figure must be derived from the Enkidu type and suggests that the numerous reliefs of Enkidu holding a standard had a prophylactic significance (Nos. 1008-17).

No. 6. A figure with a human head and body, but the legs and talons of an eagle. He is crowned with a horned tiara and has a full curled beard. The left forearm is broken, but seems to have been outstretched. The right arm is extended straight out from the body. The figure was dipped in the lime bath and details were afterwards painted in black.

No. 7. A figure with a human body and a head like a cat. Apparently he was clad in a heavy foldless garment and the right arm is held away from the body with the forearm raised, for the hand originally held a clay club; the clenched left hand is pressed against the chest. These figures were painted black all over. Similar figures were discovered at Khorsabad and other places, and they have been discussed by Frank (*RA.*, vii

(1910), pp. 22-32). These figures seem to be those described in the text as: "clay figures of the lion-man, on their sides write, 'Bolt out the supporter of the evil head'."

No. 8. A figure resembling a bear standing on its hind legs with its right arm raised to brandish a club (now broken), and the left hand held in front of the body. The middle of the body is so swollen and distorted with salt that it is hard to make out the original shape. Details were painted in black on the lime wash. These bear-like figures recall the bears with movable heads from Sippar and Kish (Nos. 749-51) which have been thought to be toys, but which, in the light of this discovery at Ur, are more likely to have had a prophylactic meaning and to have been the earlier models from which this type derived.

No. 9. Figures made in a single mould of the *sirruš* or *mušruš* dragon with a doglike body, the head of a serpent, and a long tail. One of the two specimens still shows traces of the white chalky wash. The background is cut away round the body and head, but the space between the legs is left solid. One ritual tablet, the beginning of which is broken, orders among the figurines to be made: "two figures of the *mušruššu*", which was precisely the number found in each box at Ur. The *mušruš* dragon figures on reliefs at an early period (Nos. 459, 942, 1041), and one can trace the gradual evolution and simplification of the type. In these roughly made examples it has lost the proud panoply it retains even on the Ishtar Gate at Babylon, and resembles a greyhound rather than a fiery dragon.

No. 10. Snakes, roughly made by hand and without any traces of lime wash. There is only one reference in the ritual tablets to these snakes, and it is the same text which refers to the *mušruššu*, for among the other figures mentioned are "two figures of the *bašmu* snake". It should be noted that at Ur two snakes were found in one room, each in its own box, and two more in the adjoining room, showing that the ritual enjoined that they should be buried in pairs.

This completes the series discovered at this site, and they are most instructive, not only on account of the various types, but also because they furnish an admirable illustration of the texts, and also explain the precise order in which they had to be arranged to ensure their full magical potency. Mr. C. L. Woolley gives a very illuminating account of the discovery of these figures, with a plan of the arrangement of the boxes and also a full description of every item, and he notes parallels or other works in clay or bronze which further elucidate the subject. Mr. Sidney Smith translates the texts which bear upon the matter and adds an interesting commentary which throws much light upon obscure points. 650 B.C.

Woolley, *JRAS.*, 1926, pp. 692-708, pls. ix-xi, figs. 1-10; *AJ.*, vi (1926), pp. 378f., pl. lvi, b; Sidney Smith, *JRAS.*, 1926, pp. 695-706, 708-13; cf. Zimmern, *ZA.*, N.F., i (1924), pp. 151-4.

(953) Susa.

Coll. de Morgan.

Under the pavement of the temple of Shushinak was a deposit of votive or foundation objects. Among them were nine statuettes of white clay covered with a pale green glaze now much worn. They all represent a man in various attitudes. His head is too big for his body, the lower part of which is cylindrical. He has short hair very carefully indicated and is entirely clean-shaven. His face is a long oval with high cheek-bones, large flat almond eyes, a nose curved at the extremity, and a small mouth with full lower lip. He wears a long plain garment, in some cases girt by a broad belt. Three of these figures

rest the left hand on the belt and the right on the chest ; perhaps originally he held a vase with a long neck. The other six hold a bird in their left hand. Only two of the figures are almost intact, the others are broken into several pieces. The height varies from cm. 6.5 to cm. 8.5. Among the other objects in the deposit were bronze foundation statuettes bearing tablets with votive inscriptions of Dungi dedicating his work to the god Shushinak. 2400 B. C.

DP., vii, p. 133 (G. Jéquier), pl. xxii, 4-6.

(954) Warka. Y.B.C. 10.106, 10.109, 10.116, 10.124, 10.130, 10.133, 10.134; VA.

A figurine of a clean-shaven man whose hair curls up at the nape of his neck and is carefully arranged in scalloped waves round his forehead. His brows consist of heavy double ridges, and his eyes, outlined by almond-shaped lids like rims in relief, seem deep-set, thus making his cheek-bones appear prominent. His nose is thick and curves downward towards the tip ; in fact all his features are strongly individualized. His body is without detail and the lower part is cylindrical. He wears a long plain robe girt by a wide belt, and with both hands he holds in front of his chest a flask with a small body and long neck. Present height of the best preserved figure cm. 10, width cm. 3.5. There are two other figurines broken at the waist and four heads, all of the same type. The double ridge for eyebrows is a regular convention of ripe Sumerian art, for in the case of stone statues the resulting groove was filled with some other substance of a contrasting colour. Figurines identical with these were discovered in enormous numbers buried beneath the floor of a dwelling-house near Eanna, the temple of Ishtar at Warka. One is led to believe that here also we may have a complete set of auspicious beings "who carry honey and butter" like the little men from Susa ; but these, from the evidence of the place where they were found, and from the style of the figures themselves, appear to belong to the Kassite period. 1600 B. C.

Jordan, "Die Ausgrabungen in Warka": *Arbeit der Notgemeinschaft der Deutschen Wissenschaft*, 1929, p. 15; *UW.*, p. 62, pl. 81, e, i; Figs. 243, 244.

(955) Warka. Y.B.C. 10.143, 10.126, 10.129, 10.131; VA.

A figurine of a man clasping in front of him with both hands a round-bodied flask. He has short hair like a thick cap which comes down into a peak on his forehead and is marked on the crown by radiating lines. His nose is like a thick triangular wedge, and it divides at the root into two arches to make the brows which stand out in relief above the big almond eyes in their sharply defined lids. His body is without detail, but the lower part is cylindrical and he seems to wear a long plain garment with a broad belt. The best preserved figure is broken at the knees, present ht. cm. 9; but there are also three heads of the same type, one of greenish-cream clay, the others pale red. In workmanship, style, and texture of clay they are so like the previous group that they must constitute part of another set of apotropaic figures, with an almost identical significance. 1600 B. C.

Fig. 245.

(956) Warka. ?

A figurine of a man whose short hair is combed straight forward over his forehead. He has a long oval face completely shaven, large almond eyes, and a somewhat fleshy nose. He wears a straight garment fastened by a wide belt ; the lower part of his body is cylindrical. He holds some object in front of him with one hand just above the other,

probably a vase. Broken at the hips. Dark green clay. Apparently several examples were found, for the discoverer states: "although stiff in outline, these figures are very correctly modelled." In type the figurine is almost identical with the preceding numbers. 1600 B. C.

Loftus, *Chal. and Sus.*, p. 219, fig. in text.

(957) Warka.

Y.B.C. 10.114, 10.115, 10.140.

A curious female figure with a large head and rough-hewn features holds in front of her with both hands an object which looks more like a bird than a vase. She has an ugly face with a big nose, almond eyes between thick lids, strongly marked brows, and big ears. Her lips are thick also, and as they appear to be parted and to turn up slightly at the corners, it gives the effect of a strange smile. Her hair is combed forward over her head and kept in place by double bands; one straight lock falls forward over each shoulder. Apparently she is nude, for bodily details are plainly visible, but a garment may have been added in colour. There are three of these figurines, all rather battered, but each one preserves some detail defaced or broken away in the other copies. The likeness of these figurines in style, technique, and attitude to the preceding examples (Nos. 954-6) suggests that these also were part of a set of prophylactic figures, and perhaps they were even from the same collection as the others. It is unusual to find a female figure used in this connexion, but the personification of the goddess Narudu was one of the essential components in a complex of protective images ordained by the ritual texts. The goddess, however, seems to have been distinguished by her peculiar cloak; this bearer of offerings must have been a being whose name and exact function are unknown to us. 1600 B. C.

Fig. 246.

(958) Nippur.

I.O.M.(?).

A figurine, broken at the waist, of a nude woman holding in front of her with both hands an object which seems to be a vase with a long neck. The hair on her head is hatched and bound by a series of narrow bands, and below the lowest one it makes a little fringe of pointed locks. Her arched brows meet at the root of her nose and her small eyes are set in immense almond lids traced with black. Her little mouth turns up at the corners, thus producing the effect of a smile. She has a thick necklace of flexible links; her arms are thin and too short, and her little round breasts are placed too high on her perfectly flat chest. Broken at the waist. This is the same type as the preceding number, but it is better worked and all the little details, such as the hair and eyes, are more carefully rendered. The high dome-shaped skull resembles that of the male figures. As the same type, alike in essential elements although differing in execution and scale, is found at two different sites, one must conclude that it was a stock type which formed a recognized part in any complete set of prophylactic figures at that particular period, although it may have been abandoned before the age when the figures from Ur were made. 1600 B. C.

Exped. Photo. 46; Fig. 247.

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(959) Babylon.

?

A broken rectangular relief with a figure in rather high relief of a man who stands frontally and holds a vase in his right hand pressed against his chest. His hair is combed

forward and curls round his forehead ; at the back it hangs on his shoulders in a curly mass. His beard is formally arranged in tiers of curled strands and he has a flowing moustache. He has drapery over his left shoulder. Broken at the waist and all round the edges of the relief. Fine sharp work. Found with other objects in Trench 40 in the vicinity of the temple of Ninurta. The forceful character of the whole work and the direct appeal made to the spectator recall the sculptural work of Sargon at Khorsabad. 700 B.C.

Koldewey, *TBB.*, p. 36, fig. 57.

(960) ?

Y.B.C. 10.137, 10.049, 10.113, 10.132.

A figurine of a bearded man holding a small vase in front of him with both hands. His hair is marked by parallel grooves over his head, and hangs on to his shoulders in a solid mass bisected by cross-lines forming little squares to give the idea of meticulously waved locks. His long beard is treated in the same way, the squares here being intended for tight curls ; it covers his cheeks and chin, but his upper lip is shaven. The sharply arched ridges of his brows meet above his nose which curves down towards the tip. The eye sockets and lids are well studied, the transition to the plane of the cheeks being delicately modelled. He wears a garment adhering closely to the upper part of his body, but transformed below the broad belt into a full skirt marked by closely set wavy vertical lines. Broken at the hips. Greenish clay. Present ht. cm. 6, width cm. 4.5. A second, much rubbed and broken at the waist, is of red clay. Present ht. cm. 4.5. A third, also much rubbed, shows the treatment of the hair more clearly, and a fourth of red clay is broken below the shoulders. It was warped in baking, so that the head is twisted to the left and the whole right side is flattened as if a weight had pressed upon it in the oven. A carefully curled beard with a shaven upper lip was never found after the First Babylonian Dynasty until the days of Esarhaddon, who is pictured thus on his stele from Sendschirli ; but the mode lasted for the duration of his reign only, for with the new ruler men reverted to the more usual arrangement of a formally curled beard and a flowing moustache curling into spirals at the ends. The type is sometimes called a "Papsukkal", but should more correctly be termed a "messenger of the gods". These examples evidently formed part of a set buried below the floor of a room for purposes of protective magic, and illustrate the directions of the ritual text: "men . . . who carry butter and honey, on their sides write, 'Wealth . . . life may he bring'." 670 B.C.

Fig. 248.

(961) Kish.

Ashmolean Museum, Kish 1924.246.

A bearded man in a tight-fitting garment holds a vase with both hands. Broken at the knees. Cream clay. 670 B.C.

(962) Borsippa.

Ashmolean Museum.

The upper half of a figurine of a bearded man who clasps a vase with both hands. Dull red clay. Presented by Professor Langdon. 670 B.C.

(963) Babylon.

?

"Five examples of a bearded man with hair and beard in the Assyrian fashion, wearing a long robe, who holds an alabastron with both hands on a level with his waist.

Another similar figure was found in another part of the city area." It is probable that these figures were originally in groups of seven, and that two had already perished when the excavator found the other five. 650 B.C.

Koldewey, *TBB.*, p. 32, fig. 50; Frank, *KGB.*, i, *2tes Heft*, 56, 6; Reuther, *ISB.*, p. 29.

(964) Warka.

VA. 5986, 5988.

A prophylactic figurine (headless), clad in a long garment with a wide belt, holds a vase with both hands on a level with his waist. Greenish clay. Present ht. cm. 7. VA. 5988 is the lower part only of a similar figure. Present ht. cm. 7. A third figurine is made in a double mould with the back rounded. A man, wearing a long garment with a broad belt, holds a vase with both hands. His hair is combed straight down all over his head and he seems to be clean-shaven, but his features are blurred, and his head is bent forward on his chest, giving him the appearance of a sick monkey. Cream clay. 600 B.C.

Jordan, *UW.*, pp. 57f., pl. 78, k.

(965) Nippur.

C.B.S. 1959.

A figurine of a man holding a vase in both hands. He has long thick hair clustering round his neck, a formal beard like a "postiche", and a long belted garment. Broken at the knees. Red clay. 600 B.C.

(966) Nineveh.

B.M. 91.919, 91.840, 91.843.

A figurine of a bearded man who wears a long garment and holds a vase in both hands. Greenish clay. No. 91.843 is the upper part of a similar figure; he has a round head and a carefully curled beard. Broken at the waist and left arm. Dull red clay. Much rubbed. No. 91.840 is headless. Grey clay. 600 B.C.

Woolley, *JRAS.*, 1926, p. 706, pl. xii, 11, 13; *Guide*, p. 115, fig. in text.

(967) Ashur.

I.O.M.(?).

In a room in a private house two figurines were found *in situ* embedded in the soil. A bareheaded, bearded man with his hands folded on his chest wears a long belted robe. They are modelled freehand and both have a short inscription on the leg. 700 B.C.

Andrae, *MDOG.*, Nr. 31 (1916), p. 23.

(968) Babylon.

?

The upper half of a prophylactic figurine with thick hair like a layer-wig and a square beard, but his upper lip is shaven, a fashion which pertained in the time of Esarhaddon. His hands are clasped. Broken at the knees. 670 B.C.

Koldewey, *WB.*, p. 273, fig. 213; Reuther, *ISB.*, p. 11.

(969) Babylon.

Louvre, Nos. 187, 188.

A prophylactic figurine of a man with thick hair hanging on to his shoulders and a square beard, but with shaven upper lip. He wears a long robe and his hands are clasped. He stands upon a square base. Whitish-green clay. Ht. cm. 12. From a tired mould. 670 B.C.

Heuzey, *CFAT*. (1882), pp. 27f., No. 17; (ed. 1923), p. 13; *FA.*, pl. ii, 1; *Rev. Archéol.*, N.S. xxxix (1880), pl. i, fig. 1; *CAC.*, pp. 342f.; *OOA.*, p. 3, fig. 1; Perrot, *HAA.*, ii, fig. 240.

(970) Ur.

C.B.S.

The upper part of a prophylactic figurine; a man with his hair dressed and curled in Assyrian fashion, a square beard and a moustache curling at the ends, stands with his hands clasped. Broken at the waist. Pale red clay. Much rubbed. 600 B.C.

(971) Nineveh.

B.M. 90.996, 91.841.

A figurine of a man with a square, well-curled beard and moustache, and hair waved symmetrically over his head and breaking forth into three spiral curls which stick straight out on either side of his head like the hair of "Gilgamesh". He wears a long robe opening in front, with short sleeves and a fringed border; his feet are bare. He holds in both hands a long staff. Pale red clay. Very careful work. No. 91.841 is also very well worked, but is broken at the waist. 750 B.C.

Guide, p. 115, fig. in text; Perrot, *HAA.*, ii, p. 653, fig. 318; Meissner, *BuA.*, ii, p. 205, fig. 34; *AO.*, xv, p. 149, fig. 256; v. Bissing, *BGAS.*, p. 12; Mötefindt, *Klio*, xix (1923), p. 54; Montelius, *Die älteren Kulturperioden*, ii, p. 343, fig. 1124; Woolley, *JRAS.*, 1926, p. 706, pl. xii, 14; Fig. 249.

(972) Khorsabad.

Louvre, Nos. 263, 264; *Antiq. Assy.* Nos. 213, 214.

A figurine of a being vaguely recalling the "Gilgamesh" type. The head is very powerful and is covered with thick hair in ridgelike waves at the top, and with a big curl at each side; it hangs luxuriantly on to his shoulders and curls up at the ends in a thick roll. He has a square beard, but his upper lip is shaven, so that his mouth with its full lips is plainly visible. He wears a tunic reaching to his knees, girt by a broad belt. The old inharmonious position of this type of figure has been modified, and he stands in three-quarter view, with both hands touching rather than holding a bulky post or standard which must have been planted beside him; probably it is a symbolic indication of the gate post he originally guarded. The lower part of his figure is treated in relief, but his head is entirely in the round. Ht. cm. 24. No. 267 is a very mutilated example of the same type. It was found in the palace where it served as a prophylactic figure. 750-700 B.C.

De Longpérier, *NAA.*, Nos. 263-7; Botta, *Mon.* ii, pl. 153; v., p. 169; Heuzey, *CFAT*. (1882), pp. 20f., Nos. 3-6; (ed. 1923), pp. 6-8; *FA.*, p. 1, pl. i, 1; Babelon, *Manuel d'Arch.*, p. 133, fig. 86; Pottier, *Antiq. Assy.*, p. 152, pl. xxxii, 5; *Statuettes de terre cuite*, p. 3, fig. 3; Fossey, *Magie Assy.*, p. 113; *RLV.*, iv, p. 567, pl. 266, e; viii, p. 206.

(973) Khorsabad.

Louvre, *Antiq. Assy.* No. 212.

A figurine of a god with a very high cylindrical tiara with two pairs of horns. He has fine features and a long carefully waved beard. His hair lies in a thick mass on his shoulders and curls up at the ends. He is clad in a perfectly plain garment, but his bare

feet can be seen below it. Both his arms are broken at the shoulders. Greyish-cream clay covered with traces of vivid blue as if it had lain in some mineral deposit. Ht. cm. 23. The figure was discovered with two others in a brick capsule under the pavement in the court of Sargon's palace where it had been deposited as a protective charm. It resembles the third type in the collection of such figures found at Ur (No. 952), but according to the directions of the ritual texts there should be seven figures of this particular type in each group. 720 B.C.

Botta, *Mon.*, ii, pl. 153; v, p. 169; de Longpérier, *NAA.*, No. 262; Heuzey, *CFAT.* (1882), p. 19, No. 1; (ed. 1923), pp. 5f.; *FA.*, p. 1, pl. i, 2; Pottier, *Antiq. Assy.*, p. 152, pl. xxxii, 4; Maspero, *Hist. Anc.*, i, p. 643; Jeremias, *ATAO.*, p. 323, fig. 133; Jastrow, *Bildermappe*, fig. 69; Fossey, *Magie Assy.*, p. 113; Handcock, *Mesop. Arch.*, p. 321, fig. 86c; *RLV.*, iv, p. 567 (E. Unger), pl. 266, d.

(974) Nimrud.

?

"In the south-west palace the third trench revealed a box of bricks carefully fitted together containing several small heads in unbaked clay of a dark brown colour. These heads were bearded and had a very high pointed cap. They were about twenty feet below the surface." The palace was built by Esarhaddon; evidently he safeguarded his dwelling from evil influences by burying below the pavement a collection of prophylactic figures like those found at Ur. 670 B.C.

Layard, *NIR.*, ii, p. 37; Fossey, *Magie Assy.*, p. 114.

(975) Warka.

B.M. 90.993.

A figurine made in a single mould. A bearded god wears a tiara with two pairs of horns. The work is very rudely executed, all details being marked by wedge-shaped incisions made in the damp clay to represent the eyes, mouth, and furrows on each side of the nose. The beard is composed of two thick spiral strands and the moustache hangs straight down. His hair clusters on his shoulders in a thick mass and curls at the ends. His enormous hands hold some object in front of him. Broken at the waist. 650 B.C.

Layard, *MofN.*, pl. 95, No. 6; Rawlinson, *FGM.*, i, p. 341, fig. in text.

(976) Warka.

B.M. 90.994.

A figurine, made in a single mould, of a god with a cylindrical tiara encircled by two pairs of horns and a long plain robe with a broad belt. He has long almond eyes, a slightly curved nose, a beard marked by vertical lines and a moustache turning straight down. His hair is in a thick mass on his shoulders and his hands are clasped in front of him. Broken at the waist. 650 B.C.

Loftus, *Chal. and Sus.*, p. 219, fig. in text; Rawlinson, *FGM.*, i, p. 314, fig. in text.

(977) ?

B.M.

A figurine of a god wearing a tiara with two pairs of horns; he has a beard marked by horizontal grooves and thick hair curling on his shoulders. In his right hand he holds some object. The figure is simply blocked out in the lump of clay and was never properly finished off. Broken above the waist. 650 B.C.

Fig. 250.

(978) Kish.

P. 5; Louvre, Salle de Sarzec.

A figurine of a god with a long beard who wears a tiara with several pairs of horns. Broken at the waist and both arms. Yellow clay with traces of red and white paint. Present ht. cm. 7.9, width cm. 3.7. 650 B.C.

De Genouillac, *PRAK.*, ii, p. 16, pl. iv, 1.

(979) Babylon.

?

In one of the doorways of the palace of Nabopolassar a figurine of a bearded god was found. He wears a horned tiara and a long plain robe with a broad belt. His left arm hangs by his side, his right is broken. 620 B.C.

Koldewey, *WB.*, p. 118, fig. 70.

(980) Babylon.

?

In temple "Z" under the base of the cult statue was a brick capsule containing a figurine of unbaked clay. It is the well-preserved figure of a god with a cylindrical tiara and a plain robe raised in front to show his bare toes. His left hand is lowered by his side and in his right he holds a thin gold staff. He has a square beard and his hair lies in a thick mass on his shoulders. On his shoulder is an inscription: "Messenger of the gods of Heaven/who carries out/speedily(?)all errands." Ht. cm. 20. 650 B.C.

Koldewey, *TBB.*, pp. 20, 68, figs. 32, 33; *WB.*, pp. 220f., figs. 140, 141; Meissner, *AO.*, xv, p. 85, fig. 153; Handcock, *Mesop. Arch.*, p. 323; Sidney Smith, *JRAS.*, 1926, p. 710, note 21.

(981) Babylon.

?

"In the temple of Ishtar of Agade under the hole for the base of the cult statue in the *cella*, and precisely at the south corner of the pit, was a terra-cotta capsule. It was of unstamped bricks, such as are characteristic of the buildings of Nabopolassar. The Papsukkal of unburnt clay had toppled over and leant against the south-west corner of the capsule. The outstretched right forearm was broken and lay at its feet. The hand held a wooden staff which cannot have been longer than cm. 3. It had a ferrule or fastening of thin gold leaf. In front of the clay man on the floor lay some crumbling fragments of woven stuff." The figurine is roughly blocked out, with deeply incised lines to mark details, such as the eye-sockets, brows and rippled beard. 625 B.C.

Koldewey, *MDOG.*, Nr. 45 (1911), pp. 31f., figs. 8, 9; *WB.*, p. 288, fig. 143.

(982) Babylon.

?

"In the main *cella* of the temple of Ninmakh, under the lowest base of the cult statue, was a small brick capsule with the clay figurine of a standing man who held a long gold staff in his right hand. The upper part of the statuette was completely destroyed; the lower part and the arm with the staff are well preserved." Period of Nebuchadnezzar. 605 B.C.

Koldewey, *TBB.*, p. 12, fig. 16 (the capsule only, fig. 15); *RLV.*, iv, p. 567 (E. Unger), pl. 268, c; Jeremias, *HAOG.*, 2te Aufl. (1929), fig. 235.

(983) Borsippa.

?

In Ezidu, the temple of Nabu. "Under the base of the cult statue in the *cella*, m. 2.50 below the pavement, a capsule was found containing a Papsukkal of which all

that remains was his gold staff and a little silver plaquette with a charming relief of three musicians, perhaps from the decoration of his girdle, and a heap of clay. Built into the base were thirteen inscribed bricks of Nebuchadnezzar." 605 B.C.

Koldewey, *TBB.*, pp. 53f.

(984) Kish.

Ashmolean Museum, Kish 1928.527.

In the temple of Ninkharsag beneath the pavement of the pedestal on which the statue of the goddess once stood was a capsule made of bricks of the time of Nabonidus. Within it he had placed a clay figurine of a "messenger of the gods", a god with a horned tiara and long robe who held in his right hand a gold staff: the lower end of this staff rested upon the square base of the statuette. Although the figure is terribly decayed it is hoped to be able to restore it and to decipher the inscription on the back. 550 B.C.

Langdon, *AA.*, xxiv (1927), p. 107.

(985) Kish.

Ashmolean Museum, Kish 1924.701.

"In a room of the library, *Bit-akkil*, I found two clay figurines of Papsukkal. Both figures could be studied *in situ* when found, but it was impossible to remove them in their original condition. Each had a thin copper girdle and a copper band passing over the right shoulder across the back to join the girdle on the left side, and across the breast to meet the other end at the left." Each held a long thin copper staff in the left hand, and a copper weapon in the right. The right arm was raised almost head high in a tense striking position, the left was level with the waist." The figurine wore a four-horned tiara and a long robe. His bare feet could be seen beneath the dress, and he stood upon a square base. He had a square beard. Probably the copper staff was originally gilt. Period of Nebuchadnezzar. 605 B.C.

Langdon, *EatK.*, i, pp. 91f., pl. xlv; Sidney Smith, *JRAS.*, 1926, p. 710, note 21.

(986) Babylon.

?

In the temple of Ninurta, at a depth of one metre below the level of the base of the cult statue lay a brick capsule containing a figurine of unbaked clay. It represented a god with a lofty horned tiara, a carefully waved beard and hair lying in a thick mass on his shoulders. His left arm hangs by his side, his right was bent and he held some object which was about five mm. thick, and by it lay a tiny gold band like a little ring. At any rate the object was not a gold staff. Ht. cm. 15. On the back is a badly damaged four-line inscription. A similar band was found among the debris of the *cella*, and must have belonged to another statuette like this one, and most likely there was one at each corner in conformity with the instructions in the ritual texts. 625 B.C.

Koldewey, *TBB.*, pp. 29f., figs. 34-6 (showing the inscription); *WB.*, p. 226, fig. 146; Handcock, *Mesop. Arch.*, p. 323; *RLV.*, iv, p. 424 (E. Unger).

(987) Babylon.

?

"On a mound near the inner city wall there were in the upper deposit, a quantity of flakes and chips of yellow enamel and a heap of terra-cotta figures. . . . Part of a figure of a nude seated man with a fruit in one hand and in the other a gold object(?). As head

covering he has a high pointed cap with the point hanging down." It is unlikely that he was really unclad. The buildings in the area were those of Nabopolassar and Nebuchadnezzar. 620 B.C.

Fr. Wetzel, *MDOG.*, Nr. 52 (1914), p. 29.

(988) Babylon. ?

"In the temple of Ishtar of Agade. Below the middle of the outer threshold of the southern entrance and the entrance to the anteroom of the *cella* two more brick capsules were found belonging to the uppermost building. The statuettes in them must have been of perishable material, and were completely disintegrated to the merest unrecognizable bits. Two of the capsules concealed diminutive gold ornaments or attributes, one a ring, the other a tiny thing like a dagger-shaped bit of leaf gold." Most of the temple was the work of Nabonidus. 550 B.C.

Koldewey, *MDOG.*, Nr. 47 (1911), p. 20; *WB.*, p. 288.

(989) Ashur. ?

"In h D 10 I was found a vase, and beneath it a statuette of unbaked clay. A man about cm. 16 high with a wide belt through which a dagger cm. 7 in length is thrust. His right arm is raised as if to strike, his left hangs down, slightly bent forward from the elbow. The hands are lacking; perhaps he held weapons in both of them." 600 B.C.

P. Maresch, *MDOG.*, Nr. 51 (1913), p. 35.

(990) Babylon(?). Louvre, No. 189.

A figurine of a god standing frontally, clad in a long plain robe and crowned with a tiara. He lays his two hands one upon the other on top of a staff. Green clay. Present ht. cm. 5. 600 B.C.

Heuzey, *CAC.*, p. 343.

(991) ? B.M. 91.845

A figurine of a god with a conical tiara, seemingly without horns, a plain robe, and a beard decorated with herringbone pattern. He holds some object in front of him with both hands. Broken at the waist. Red clay. The style seems late, perhaps Persian in character. 400 B.C.

(992) Ur. U. 518; C.B.S.

A rectangular "chair relief" with rounded ends. Two gods stand frontally side by side. Their faces are elongated and they have almond eyes, immense semicircular mouths with the teeth marked and lank beards. They both wear a "fluted tiara" and a garment which reaches to just above the knees. Each of them holds a curved implement in his left hand. The right arm of the left figure is bent at the elbow, but the forearm is destroyed, and so is the whole arm of the god on the right; perhaps they clasped hands. The legs of both are also badly damaged. The exceedingly crude workmanship is like that of the limestone plaques from Nippur. This subject may have had a prophylactic meaning, for it seems to portray the beings described in the ritual text (Zimmern, *Ritualtafeln*, No. 54): "Two figures, twins, bound together, whose form is complete, 'overthrowers of wicked devils', I set at the sick man's head, right and left"; and further

on: "Fighting twins of the enclosure . . . I set up in the gateway wings, right and left." They are figured in a bronze group in the British Museum 115.509, but this clay relief is probably the earliest pictorial representation of the subject. 2400 B.C.

Woolley, *AJ.*, iii (1923), p. 333, fig. 6.

(993) Nippur.

I.O.M.(?).

A rectangular relief of two male beings standing frontally side by side in identical attitudes. Their heads are broken off, but their hands are spread on their chests, although they may once have held weapons. Both wear a wide belt decorated with herringbone pattern and many anklets, but there is no trace of a garment. The work is very rough. The subject seems intended to portray the "Twins", whose function, according to the ritual texts, was to avert evil. 2400 B.C.

Exped. Photo. 362.

(994) Nineveh.

B.M. 91.835, 91.836, 90.997, 90.999.

A figurine made in a single mould, usually with the back simply rounded by hand. A bearded man wearing a tunic opening in front and wrapping over in Assyrian fashion; it is girt by a cord with long tasselled ends. Over his head and back is a great fish-skin, the head covering the man's head, the tail reaching almost to his heels. The man is represented with his left leg advanced; the right is always merged into the background. Usually he grasps some implement with both hands, but in one case, No. 91.836, he seems to hold a club. There is considerable divergence of opinion as to the meaning of this being. At first he was interpreted as Dagan, but more recently as Ea-Oannes. Others again look upon him as belonging to the cycle of date-spathe or pitcher-bearing genii, but the latest explanation is that he is a priest clad in a fish-skin for ritual purposes, although even this does not seem to be exactly the meaning of the ritual texts. Whatever may be the correct interpretation of this personage, his function was apotropaic, for all the figures appear to have been found by the excavators buried under the floor, and six others were discovered by Bedrey Bey in the palace of Sennacherib at Nineveh, but they were in very bad condition, and only one was at all complete, because they were of unbaked clay and crumbled when exposed to the air. 700 B.C.

Rawlinson, *FGM.*, i, p. 342, fig. in text; Perrot, *HAA.*, ii, fig. 241; Handcock, *Mesop. Arch.*, pp. 319-21, figs. 86, A, B; Roscher, *Lexikon* iii, i, art. "Oannes-Ea" (A. Jeremias), cols. 580-93; Meissner, *AO.*, xv, p. 149, fig. 254; *Guide*, p. 115, fig. in text; Frank, *BuS.*, p. 12; Zimmermann, *ZA.*, N.F. i (1924), pp. 151-4; Essad Nassouhi, *RA.*, xxii (1925), p. 21, figs. iii, iv; Woolley, "Babylonian Prophylactic Figures", *JRAS.*, 1926, p. 693, pl. ix, 1; *RLV.*, iv art. "Göttersymbole" (E. Unger), p. 432; Fig. 251.

(995) Dur Sargon.

VA.

A series of reliefs representing a man wearing a fish-skin over his head and back. Twenty examples, all very blurred. 710 B.C.

(996) Ur.

?

The temple of Ningal was a very complex building, for there were various rooms or bazaars apparently connected with it. Under the floor of what had been a late building three brick capsules were discovered containing votive figurines. "These were moulded

in unbaked mud, thickly coated with a white limewash and painted with black; they represent priests wearing the fish robe of the god Ea. Unfortunately, exposed as they were to damp from the surface, these interesting figures had largely resolved themselves into their native mud, and out of the number found (there were seven in one box), only two were at all recognizable." 650 B.C.

Woolley, *AJ.*, v (1925), p. 375; *JRAS.*, 1926, p. 693.

(997) ?

B.M. 21.204.

The upper part of a relief depicting Dumuzi-abzu, son of Ea, in a fully frontal position and clasping with both hands a vase from which two streams of water flow. His hair is parted in the middle and smoothed to either side where it breaks into curls which stick straight out in ever lengthening coils, so that the lowest rest on his shoulders. His face is broad, with small round eyes, and a beard of separate strands radiating out from his chin and each one ending in a curl. He is nude. Broken at the hips. Greenish clay. Very fine work. Reliefs of this type were almost certainly apotropaic in meaning. They were not buried like the figurines, but were hung up on the walls of tombs or buildings and were probably regarded as imparting propitious qualities rather than averting malign influences. 2300 B.C.

King, *HSA.*, pp. 75f., pl. to p. 72; Frank, *KGB.*, i, *2tes Heft*, 46, 1; Jeremias, *HAOG.*, p. 306, fig. 207; Woolley, *JRAS.*, 1926, p. 707, pl. xiii, fig. 21; Fig. 252.

(998) Ur, Diqqiqeh.

B.M.

An oval relief stamped with a figure of Dumuzi-abzu holding a vase from which rise two copious streams of water, flowing forth in cascades down to the ground. His hair is parted and smoothed back to the sides where it stands out in spiral curls, three on each side. His beard also has a curl at the end of each separate strand, so that it spreads like a fan below his chin. He is completely nude, which renders it more noticeable that, although his head and body are frontal, his legs are in profile to right. Cream clay. Very fine work. There is a small blurred example of green clay. 2300 B.C.

Woolley, *AJ.*, v (1925), pl. viii, 2, figs. 8, 9; *JRAS.*, 1926, p. 707.

(999) Tello.

Louvre, No. 185.

The upper part of a relief depicting Dumuzi-abzu holding in front of him a vase with two streams of water bubbling up from it. His hair is parted and at each side three curls stick straight out. His round beard also ends in curls, and so do the ends of his moustache. Broken at the waist and all right arm. Greyish-green clay. Present ht. cm. 5. 2250 B.C.

Heuzey, *CAC.*, p. 341, fig. in text; *DC.*, p. 251, pl. xl, 3; Jastrow, *Bildermappe*, fig. 122; *RBBA.*, pl. xxviii, 2; Meyer, *SS.*, pp. 48, note 5, 56.

(1000) Tello.

?

A tongue relief stamped with a figure of Dumuzi-abzu, who stands holding a vase with both hands. His hair is arranged in the usual manner, parted and breaking into three curls on each side; his beard also is so full that it looks like a fan and each strand ends in a tight curl. He is nude. His head and body are frontal, but his legs are in profile to right. From the vase rise three small jets of water, but they do not fall over in arching

streams; otherwise the design is identical with that of the example from Ur. Very fine red clay. Ht. cm. 9. It was found in the Tell-des-Tablettes to north of Trench C-E at a depth of m. 1.80. 2300 B.C.

Cros, *NFT.*, p. 245, fig. in text.

(1001) Susa.

Coll. de Morgan, No. 283.

A figure of Dumuzi-abzu holding a vase with both hands. The vase has been interpreted as "the water of life", but this is uncertain: more likely the being with the vase is merely a symbol, just as he is with the standard or gatepost (Weber, *AO.*, xvii-xviii, p. 60). 2300 B.C.

Pézard et Pottier, *ASuS.*, p. 132.

(1002) ?

B.M. 103.378.

A rectangular slab on which in low relief is a scene of Gilgamesh contending with a lion. His hair is parted and breaks into curls at the sides, each curl widely separated. His full beard also ends in curls. His face is almost obliterated, but one can just make out his round eyes. He is naked, but has a girdle round his waist. His head and body are completely frontal, but his legs are in profile to right. With his right hand he grasps the lion's paw and with his left he thrusts a short sword into the beast's head below the ear. The lion rears up to its full height, with its tufted tail sticking up and its mouth open in a roar of rage. With its left paw it claws the hero's shoulder. It has a thick mane divided into sections by parallel lines. Pale red clay. Ht. cm. 10.5, width cm. 7, ht. of field without base cm. 8.2. This relief has many points in common with the archaic picture of a divine being slaying a lion (No. 677); the absolute indifference of the hero to the action he performs, the curious backhanded thrust of the sword, the use in both cases of that particular hand, as if it were notorious that the hero was left-handed; even the ribbed mane of the lion is repeated. But here the archaic traits have been abandoned for a more accurate artistic treatment; the lion is modelled with great skill and knowledge, even the muscles being faithfully reproduced. The legs and feet of Gilgamesh, too, show an advance even on the early studies of him in other poses, the ankle-bones are delicately rendered, and the subtle transitions of the planes in the bodies of both combatants are remarkable. 2250 B.C.

Woolley, *JRAS.*, 1926, p. 708, pl. xiii, fig. 27; Fig. 253.

(1003) Ashur.

VA. 4894, &c.

A series of rectangular reliefs representing a figure of the Dumuzi-abzu type. His hair is parted, and at each side breaks loose into three curls standing straight out from his head. He has a square beard, and wears a loin cloth reaching to his knees and girt by a cord knotted in front so that the tasselled ends hang down almost to his feet. His head and torso are frontal, but his legs are in profile to right. Both arms are stretched out to his left, and he holds an enormous spear in a very affected manner. Greyish-cream clay. Here the primitive ideal has been conventionalized and thereby weakened until only a feeble reminiscence of the original remains. The awkward pose and the wild curls are established motives, but the beard is quite formal, and the hands, where the artist had to rely upon his own initiative, are indescribably bad. Ten examples were found with the apotropaic figures of lion-headed creatures and winged monsters. 750 B.C.

(1004) Drehem.

Y.B.C. 2143.

A rectangular relief depicting the closed door of a shrine. On either side of it stands one of the semi-divine sons of Ea. They both have smoothly parted hair which breaks into three spiral curls on each side of their heads, and a full beard composed of vertical curly strands. They are nude, but round their waists is a triple girdle. They each hold a monstrous spear which soars up to the top of the relief; just below each spear-head is a ring or loop, precisely like the weapon found at Tello. Above the heads of the figures, supposed to be either in the field or standing on the wall of the temple, is a bird turned outward. Over the door of the shrine is a recumbent bull, and above it is the solar disc within a crescent. Red clay. 2300 B.C.

Clay, *AA.*, v (1917, 1), pp. 71f., fig. 1; Meissner, *BuA.*, i, p. 302, pl.-fig. 164; Legrain, *MJ.*, xv (1924), p. 164; Fig. 254.

(1005) Ur.

U. 7140.

A relief, apparently the back of a model couch. A scene in very low relief depicts two sons of Ea flanking a doorway above which is some symbol. On each side are birds, and above them are reversed crescents. The two guardians each hold a great standard on the side farthest from the door. Broken diagonally across the lower part. Deep cream clay. 2300 B.C.

(1006) ?

Y.B.C. 10.035.

A rectangular slab stamped with a scene of a flight of steps leading to the entrance to a temple fashioned like a series of receding portals. In the entrance is seated what appears to be a god, but there are abrasions on the face and chest. He has a conical tiara, apparently with one pair of horns, and his hair clusters round his neck in a thick mass. He wears a flounced robe and his right hand lies in his lap, whilst perhaps the left held some object. Above the shrine is a solar disc within a crescent. On a square base on each side of the steps a being of the Dumuzi-abzu type stands frontally, holding a high standard surmounted by a solar disc. They both have parted hair which sticks out at the sides in three curls, and a full beard. The mould slipped, leaving a faulty impression of the figure to right. Rather rubbed. Ht. cm. 9.2, width cm. 7. Possibly the scene represents a temple of Shamash. 2250 B.C.

Prinz, *AOS.*, p. 65; Fig. 255.

(1007) Region of Baghdad.

Louvre.

A rectangular relief representing a flight of steps leading to a shrine. At the top of the steps in the recessed entrance sits a god wearing a tiara and a flounced robe. On bases to either side stand two bearded nude figures of the sons of Ea, each supporting a high standard crowned by a solar disc. Above the doorway is a solar disc within a crescent. Deep cream clay. This theme is identical with the foregoing example. 2250 B.C.

(1008) ?

B.M. 91.803.

The upper part of a relief of a bearded god. He has a tiara and one pair of enormous horns curving upwards in front, as well as three pairs of tiny horns near the top of the tiara. His immensely thick brows meet over his nose and form one continuous ridge in

relief. His cheek-bones are prominent, and the beard which fringes his lower jaw and chin hangs low on his chest. It is flanked by two long spiral side-locks, curling outward at the bottom. The rest of his hair seems to lie in a thick mass on his shoulders. His bull's ears stick so far out that they seem entirely disconnected with his head. He does not look out absolutely frontally, but slightly to his left, although his arms are stretched out to his right, and he holds a tall standard surmounted by a solar disc. His arms are ossified and his whole appearance is harsh and rugged, perhaps to enhance his awe-inspiring quality. Chalky white clay. Broken at the waist. Present ht. cm. 8.5, present width cm. 6.2. This must be the same god who holds the club on the fragmentary relief (No. 611), for the peculiar tiara is the same, and the god has similar, although somewhat modified rough-hewn features. Here very decidedly he grasps the standard, and there is none of the affected posturing beside it seen on later reliefs. He may be intended for Enkidu, the companion of Gilgamesh, who was half man, half beast. 2350 B.C.

Woolley, *JRAS.*, 1926, p. 707, pl. xiii, 23; Fig. 256.

(1009) Nippur.

Y.B.C. 10.008.

A rectangular relief of Enkidu wearing a conical tiara with four pairs of horns. He has bull's ears, almond eyes, a triangular nose, and a beard meticulously curled, although his upper lip is shaven. He is presented frontally, and there are no signs of a garment. His left arm is extended across his body, and his right outstretched laterally to hold a standard surmounted by a solar disc, below which the two ends of a fillet stream forth. Broken at the waist. Pale red clay baked cream. Present ht. cm. 8, width cm. 6. Good sharp work. It is probable that reliefs of this type had a prophylactic meaning like the figures of the Enkidu type found at Ur (No. 952). Mr. Woolley (*JRAS.*, 1926, p. 707) suggests that the phrases in the incantation texts "which is drawn on the wall", or "which are drawn at the head of the *kummu*", refer to these reliefs, which were not necessarily buried, but were affixed to the wall above ground. 2300 B.C.

Clay, *AA.*, v (1917, 1), fig. 5, No. 3; Fig. 257.

(1010) Nippur.

I.O.M.; C.B.S. 4925.

The upper part of a cast of a relief showing Enkidu with a four-horned tiara, bull's ears, square beard, and stiff spiral side-locks, just as long as his beard and curling outwards at the ends. His waist is encircled three times by a narrow girdle. He holds a tall standard to his right; it is surmounted by a solar disc. Present ht. cm. 7, width cm. 7. Fine work. This is a replica of the previous example, except that the girdle is partly preserved. It was found on Hill V, four metres or more below the surface. 2300 B.C.

BE., ix, p. 90, pl. xii, 26; Peters, *Nippur*, ii, p. 376, pl. 1; Heuzey, *DC.*, p. 250; Bezold, *NB.*, p. 144, fig. 92, 5; Prinz, *AOS.*, p. 65.

(1011) ?

VA. 3944, 2595.

The upper part of a relief representing Enkidu with a conical four-horned tiara and a beard in two tiers of curled strands. His bull's ears stick far out on either side. He stands frontally, but both hands grasp the standard on his right. It is crowned by a solar disc and is ornamented by a fillet with floating ends. Broken at the waist. Present ht. cm. 7, width cm. 4.5. On VA. 2595, the upper two-thirds of a rectangular relief, Enkidu has a four-horned knobbed tiara, and below it a little fringe of hair encircles his forehead;

his upper lip is shaven. Round his waist is a broad belt decorated with meander in relief. Broken above the knees. Deep cream clay. Present ht. cm. 10.5, width cm. 7. 2300 B.C.

Prinz, *AOS.*, p. 65.

(1012) Sippar.

I.O.M. 1357.

A fragmentary relief depicting Enkidu turned to left, but turning his face towards the front. He has a four-horned tiara, large bull's ears, almond eyes, a triangular nose, and a beard of carefully curled strands flanked by large spiral side-locks. Round his waist is a triple girdle. His lower limbs are those of a bull and his tufted tail reaches to the ground. Both his hands rest on a standard beside him on the right; the top is broken, but one can see that it rested on the ground. Cracked across the legs, but rejoined; broken at the top. Red clay. Present ht. cm. 11. Much rubbed. 2300 B.C.

Scheil, *SFS.*, i, p. 87, fig. 9; Meyer, *SS.*, p. 57, note 1; Friedrich, *BAss.* v (1906), p. 472, fig. in text.

(1013) Kish.

Ashmolean Museum, Kish 1924.496.

The right upper half of a rectangular relief. Enkidu holds a standard surmounted by a solar disc on his left. He has a four-horned tiara, bull's ears, a beard, and spiral side-locks. Broken below the waist. Cream clay. Fair work. 2300 B.C.

(1014) ?

N.B.C. 4445; Y.B.C. 10.005.

A rectangular relief on which is the figure of Enkidu turned to right, but with head frontal. He has rather pronounced features, a square beard curled at the ends and spiral side-locks which only reach to half the length of his beard. Round his slender waist is a triple girdle, and he wears a four-horned tiara with a round disc in the middle above the brim and between the points of the lowest pair of horns. His legs are those of a bull and his tail has a thick tufted end. With both hands he holds a standard on his left. Ht. cm. 12, width cm. 6. No. 10.005 is broken at the top of the head and of the standard. Red clay baked cream. Present ht. cm. 11, width cm. 6. The idea is the same as that illustrated on the early reliefs, but the position is reversed and is very mannered, so that he seems to be mincing along, rather than standing firmly. The age to which it belonged was archaistic rather than archaic. 2000 B.C.

Clay, *AA.*, v (1917, 1), p. 76, fig. 5, No. 8; Fig. 258.

(1015) ?

B.M. 103.225.

A rectangular relief of the hero Enkidu wearing a horned tiara. He has almond eyes in very slight relief and a square beard; his ears, legs, and tail are those of a bull. His head is rendered frontally, his body and legs in profile to left. With both hands he holds a standard resting on the ground and surmounted by a solar disc. Green clay. Fair work. 2000 B.C.

Woolley, *JRAS.*, 1926, p. 707, pl. xiii, 22; *Ur Ex.*, i, p. 93, note 1.

(1016) Ashur.

VA.

A relief rounded at the top. On it is Enkidu with a horned tiara, a big nose, a square beard, and thick hair hanging on to his shoulders. He has a bull's ears, legs, and tail, and round his waist is a broad belt. Both hands are stretched out to his left, and he is

supposed to hold a standard which is not included in the scene. Pale red clay. This relief was found with those depicting an eagle-headed demon, a fact which proves that this class of reliefs with figures of Enkidu were regarded as equally efficacious as safeguards against the powers of evil as the demonic figures buried below the floor. 750 B.C.

Andrae, *MDOG.*, Nr. 31 (1906), p. 23.

(1017) Babylon.

?

A figurine of Enkidu (headless) holding a standard. The end of his beard remains, and his bull's legs and tail are quite distinct. He stands almost frontally, and holds the slender twisted shaft of the standard with his left hand at some distance from his body, so that he cannot reach it with his right hand, although his arm is stretched across his body in the traditional manner. The figurine is of unbaked clay and was found in a brick capsule under the lowest pavement at the door of a room in Esagila, the temple of Marduk. The paving stones bore the stamp of Esarhaddon. 680 B.C.

Koldewey, *MDOG.*, Nr. 7 (1900), p. 22, fig. 6; *TBB.*, p. 44, fig. 63; *WB.*, p. 203, fig. 128; Jeremias, *HAOG.*, p. 116, fig. 97.

(1018) Ashur.

I.O.M. 4698.

A little figure was found under the floor in a private house. It represents a being with a human head and body, but a bull's tail and legs. He raises his right arm as if to brandish a weapon, the left hangs by his side. On each thigh is a short inscription. 700 B.C.

Andrae, *MDOG.*, Nr. 31 (1906), p. 23; *RLV.*, viii, art. "Mischwesen" (E. Unger), p. 215.

(1019) Khorsabad.

Louvre.

The figure of a god or hero with a tiara adorned with a single pair of horns, the tips curving up and meeting in front. He has a waved beard and thick hair clustering on his shoulders. His left arm hangs by his side, his right is bent on a level with his waist, and he holds some object. Although the upper part of his body is human he has the legs and tail of a bull. Ht. cm. 23. There is another example where both hands are clasped on his chest. Several other examples of prophylactic figures were found at Khorsabad; they illustrate various types and prove that originally a complete set must have been buried there like the collection found at Ur (No. 952). 720 B.C.

Botta, *Mon.*, ii, pl. 153; v, p. 169; Jastrow, *Bildermappe*, fig. 69; Fossey, *Magie Assy.*, p. 113; *RLV.*, viii, art. "Mischwesen" (E. Unger), p. 215.

(1020) Ur.

U. 3056.

A rectangular relief. On the left is a seated goddess facing to right, whose hair is turned up in a *kroblylos*. Her head is apparently encircled by two pairs of horns only and she wears a long robe. Her right arm is bent on a level with her waist, her left is extended towards Enkidu, who stands before her, his body and legs in profile, his head full face. Above in the field between them is a bird. There is another creature under the goddess's throne, but it is too defaced to enable one to determine whether it is a bird or a beast. Behind her is a standard surmounted by a crescent, or perhaps it is really the high back of her throne. Cream clay a good deal rubbed. Broken: lower corner. Ht. cm. 5, width cm. 4. 2200 B.C.

(1021) Babylon.

VA. 7526.

A rectangular relief of a shrine raised above a flight of steps. In the doorway sits a goddess wearing a horned tiara and a flounced robe. To right and left stand figures of the Enkidu type, both clad in loin cloths reaching to their knees and holding standards. Pale red clay. Very low relief. Right lower corner broken. Ht. cm. 9.5, width cm. 7.2. 2000 B.C.

Reuther, *ISB.*, p. 17, pl. 7, c.

(1022) ?

Louvre.

The upper part of a rectangular relief. Two bearded figures wearing horned tiaras; both touch a central column or standard supporting a square base on which is a solar disc. 1600 B.C.

(1023) "Purchased in Baghdad".

VA. 5393.

An oval relief showing two figures of the Enkidu type wearing horned tiaras and having beards, and the ears, legs, and tail of a bull. They stand heralically, one on either side of a column which tapers towards the top. They seem to touch or support it. Broken at the top. Cream clay. Present ht. cm. 8, width cm. 7. 700 B.C.

(1024) Nippur.

C.B.S. 9454.

A figurine of the god Bes squatting with hands on knees. He has a feather crown, a fat face, and a beard consisting of three slender spiral curls on each side of his chin. His tightly fitting garment barely reaches below his hips, and it is girt with a narrow girdle knotted in front with short ends. Broken at the thighs. Little figurines of Bes were used as amulets to ensure prosperity, especially for women, and this figurine must have had a meaning implying protective magic. The work is fairly accurate and the figurine was baked; therefore it was not buried like the kindred figures discovered in the large collection of prophylactic figures at Ur (No. 952); it was intended to be exposed to view as a lucky symbol instead of being looked upon as a protection against evil. 600 B.C.

Exped. Photos. 436, 450; Fig. 259.

(1025) Susa.

Coll. de Morgan, No. 347.

Egyptian amulets came to light. One deposit from the Apadana contained some hundreds of figurines of Isis, of *oudjahs* and of figures of Bes. One mask of Bes shows his feather crown, fat face, oblique eyes, and gaping mouth. 300 B.C.

Jéquier, *Bull. Délég. en Perse*, ii, p. 56; *DP.*, i, fig. 360; Pézard et Pottier, *ASuS.*, p. 154.

(1026) Nippur.

I.O.M.(?).

A tiny figurine partaking of some of the elements of Bes. He has a big head with thick hair like a cap, a clean-shaven face, a thin body, and bandy legs. His hands are clasped on his chest. The figurine was made in a single mould with the background cut away to the outline of the figure. 1600 B.C.

Fig. 260.

(1027) Nippur.

I.O.M.; C.B.S. 1976.

A cast of a small figurine of the type of Bes. He stands frontally with his feet placed on the heads of two crocodiles who turn towards the centre; their bodies and tails are

supposed to curve round the base of the figurine, but at the back they are not worked out. The stunted godling has a rounded skull; he is clean-shaven and has a decided paunch and bandy legs. His clenched hands are pressed against his chest. Ht. cm. 7, width cm. 3. It was found in a grave of the period of the Kassite kings. 1500 B.C.

Peters, *Nippur*, ii, pl. to p. 128; *Records of the Past*, ii (1903), p. 40, fig. 5; Fig. 261.

(1028) ? Y.B.C. 2199.

A little figure made in high relief, but with most of the background cut away. A mannikin with a large head, outstanding ears, shaven face, hair cut close to his skull, but one immense corkscrew curl sticking out from behind his right ear. He has a thick necklace like a twisted torque, but otherwise he is without clothing. He has bandy legs and stands upon a rounded base. Both his hands are clenched and pressed against his chest. Red clay. Ht. cm. 6.7. 2000 B.C.

Fig. 262.

(1029) ? Y.B.C. 10.057.

A figure made in high relief of a grotesque nude man who is either bald or with very closely cropped hair. He has a round face, exaggeratedly large almond eyes, a stringy neck, pronounced paunch, and bandy legs. Round his neck is a torquelike necklace. Both hands seem clenched and pressed against his chest. Much scratched and rubbed. Red clay. Ht. cm. 9. 2000 B.C.

(1030) ? Y.B.C. 2991.

A figure made in high relief of a mannikin with thick hair like a cap, a big head, broad face, and bandy legs. He wears a necklace like a thick torque and a loin cloth girt round his waist and reaching to his knees. His hands are pressed to his chest. At his right side, slung on his girdle, is a small receptacle or gourd. Broken above the ankles. Deep yellow clay. Present ht. cm. 8.5, width cm. 4. A smaller, rougher example of the same type shows traces of the torque and bandy legs. Red clay. Ht. cm. 6. 2200 B.C.

Fig. 263.

(1031) Kish. P. 59, 57; Louvre, Salle de Sarzec.

A figure in high relief of a man (headless) who has a necklace, a loin cloth girt round his waist and reaching to just above his knees, and bandy legs. His right hand lies on his chest. Broken: head, left arm, legs below the knees. Pink clay. Present ht. cm. 6.5, width cm. 4. P. 57 is also headless, but shows that he stood upon a high base. Present ht. cm. 6.5, width cm. 3.9. There are a number of fragmentary figures of this mannikin with his feet resting on a round base. They are all of pale red clay. 2100 B.C.

De Genouillac, *PRAK.*, i, p. 48, Nos. 60, 62; p. 54, No. 192, p. 55, Nos. 196, 197, 199; ii, p. 19, pls. xiv, 5*bis*, xvi, 3.

(1032) ? B.M. 118.001.

A figurine made in a single mould of a squat little man, quite nude, who stands upon a rounded base and plays the lute. He seems to have a head-band; his arms and bandy legs are exceedingly skinny and his eyes in immense almond lids are deeply inset; round his chin is a weedy growth of beard. The sounding-box of the lute is minute, the handle extremely long. Deep yellow clay. 2200 B.C.

Fig. 264.

(1033) Kish.

P. 58, 56; Louvre, Salle de Sarzec.

A figurine made in a single mould in high relief. A mannikin (headless) with bandy legs stands upon a base and plays the lute which he holds diagonally across his chest. He is completely nude. Much rubbed. Present ht. cm. 8.9, width cm. 4.7. 2100 B.C.

De Genouillac, *PRAK.*, ii, p. 19, pl. iii, 2, 3.

(1034) Susa.

B.M. 91.889.

A little man with bandy legs plays the lute which he holds diagonally across his body, his left arm outstretched to grasp the end of the handle. He has a round head, and either he has a tightly fitting cap or his hair is cut short so that it looks like a cap. His arched brows are in relief, his eyes are almond-shaped, his mouth turns down at the corners, giving to his face a mournful expression. He seems to wear a transparent garment which leaves the exaggerated bodily forms plainly visible; the faint folds of the garment can be seen on his chest and over his right arm; it is girt by a wide girdle. Broken at the hips. Pale red clay baked cream. Present ht. cm. 7. The technique here employed is that of bronze rather than clay, for the united relief lines of the brows and nose, the little ridge to mark the lids, the sharp distinction of every separate detail imply that the prototype was in metal. But this figure has none of the delicacy of objects produced in Babylonia; it is the work of a provincial artist who, in his desire to be faithful, lays too great stress on unessential points. 2200 B.C.

Engel, *The Music of the most anc. Nations*, pp. 54f., fig. 13; Fig. 265.

(1035) Susa.

Coll. de Morgan, No. 284.

A mannikin (headless) plays the lute. He is nude and details of sex are strongly marked. Round his neck is fastened a cloak which hangs down behind him. The excavator notes that this figure and other examples found with it were quite different in style from the other terra-cottas found. In the Ashmolean Museum is a torso of this mannikin playing the lute; it was presented by the *Délégation en Perse*. Enough remains to show that he had bandy legs and was nude, but a heavy rider's cloak is fastened round his neck and hangs down behind him. Much rubbed. Pale red clay baked cream. 2000 B.C.

DP., i, pl. viii, 7; Pézard et Pottier, *ASuS.*, p. 132.

(1036) Susa(?).

I.O.M. 725.

A figure in high relief. A little man playing the lute stands upon a high rounded base projecting from the background. The surface is much rubbed, and it is not certain if he wears a cloak. Two strings hang down from the end of the lute's handle. Pale red clay. Ht. cm. 10.5. 2000 B.C.

(1037) ?

Y.B.C. 2200, 2211.

A small tongue relief of a little man wearing a high conical cap and a loin cloth reaching to his knees and girt by a broad belt. He is clean-shaven, and has a round face with thick features and heavily marked brows and lids. His hair is cut short round his head, but from behind his right ear a corkscrew curl hangs down on to his shoulder. His bandy legs, large head, and square body give him the appearance of a gnome. He holds a harp up against his left shoulder and plays upon the strings with his right hand. He stands upon a semicircular projecting base. Intact, but with slight abrasions. Red clay. Ht. cm. 11. He seems to be identical with the figure who occupies a subordinate filling

position on certain cylinder seals of the second half of the third millennium (Weber, *AO.*, xvii-xviii, p. 116, fig. 271; VAT., 9238). A second example shows the upper part of the mannikin only. The top of the harp is better defined and the corkscrew curl is plainly visible. Present ht. cm. 5.3. 2200 B.C.

Clay, *AA.*, v (1917, 1), p. 79, fig. 4, No. 8; Fig. 266.

(1038) ?

Y.B.C. 10.075.

A figure made in high relief, but with the background mostly cut away, except actually behind the figure. A man plays a harp held up against his left shoulder. He wears a conical cap and a belted loin cloth. He has bandy legs and stands upon a rounded base. The corkscrew curl is summarily indicated; the harp can only be deciphered by comparison with other better preserved examples. Red clay. Ht. cm. 11. 2200 B.C.

(1039) Babylon.

V.A. 7539.

A figure made in high relief. A dwarf with bandy legs stands on a rounded base and plays the harp which he holds up against his left shoulder. He wears a short loin cloth reaching to his knees and girt round his waist by a cord. Cream clay. Ht. cm. 8. 2200 B.C.

Reuther, *ISB.*, p. 11, pl. 6, *h*.

(1040) ?

Y.B.C. 2215.

A figure made in rather high relief. A mannikin with bandy legs stands upon a rounded base. He has thick hair cropped short all round his head, and he wears a loin cloth reaching to his knees. He plays a harp which he holds up against his left shoulder; it is so foreshortened that it looks like a palm branch with a thick middle vein. Dull red clay with traces of cream slip and pink colour. Ht. cm. 9. Very poor work. 2000 B.C.

Clay, *AA.*, v (1917, 1), p. 79, fig. 4, No. 7; Fig. 267.

(1041) Ur.

C.B.S.

A rectangular relief with rounded ends. A demon is represented frontally, squatting in the attitude of Bes with his hands resting on his knees. He has small deep-set eyes in sharply cut lids, an exceedingly broad nose, a gaping mouth with sharp teeth, and a beard in thin separate locks, as if to show its weedy growth. He is nude, but has two bracelets on his right wrist. His great paunch protrudes like that of a Chinese god. Below him a dragon walks to left. He does not actually sit or stand upon it, for there is a space between his bandy legs and in-turned feet and the creature's back; the dragon, too, is depicted as if in motion. It is horned and has the forepaws of a lion, the hind legs and talons of a bird of prey; its feather tail sticks up at right angles. Cream clay. 2200 B.C.

(1042) ?

Y.B.C. 2993.

A tongue relief which widens at the bottom to make a base for the figure of a frightful demon. He has a broad skull, deep-set eyes, a nose with spreading nostrils, a gaping mouth, furrowed cheeks, no neck, and a body covered with little dabs in relief to indicate that it was covered with scaly lumps or tufts of coarse hair. He squats upon his haunches and rests his elbows on his knees with his clenched fists pressed against his shoulders. Cream clay with traces of chestnut paint which was once dark red. Ht. cm. 9.5. 2000 B.C.

Fig. 268.

(1043) ?

Y.B.C. 10.027.

The upper half of a tongue relief stamped with the figure of a demon presented frontally. His short thick hair is combed forward, so that it looks like a cap over his head. He has ears that stick straight out, squinting eyes with sharply incised lids and lines under them like pouches below the eyes. His gaping mouth displays two rows of even teeth tightly clenched. The mouth is surrounded by thick ridges which cross the bridge of the nose, curve round the distended lips and end in spirals curving outward below the chin. His body is thin; his left arm is bent on a level with his waist and his fist is clenched. His right arm is raised sharply from the elbow as if he were brandishing a weapon, but the fist is not closed, and instead of a human hand he has a lion's paw, turned outward so that the pads can be seen. Broken at the waist. Fine sharp work. Reddish clay. Present ht. cm. 5.8, width cm. 5. 2300 B.C.

Fig. 269.

(1044) ?

AO. 9034.

A rectangular relief of a demon with a large head, thin body, and bandy legs. His hair is in a caplike mass over his crown, his eyes squint, his large ears stick out and his mouth gapes to show his clenched teeth. The ridges of the conventional 'rictus' cross the bridge of his nose, outline his mouth, and meet below his chin where each end curls into a spiral. His left arm is folded on his chest, his right is sharply raised as if he brandished a weapon. Round his waist is a triple girdle, but otherwise he is completely nude. Broken: feet and lower side edges of the relief. Present ht. cm. 10.3, width cm. 5.2. This has been termed "a magic plaque of Humbaba", but Mr. Sidney Smith has shown that the countenance of Humbaba was conventionalized in quite a different manner. This demon may have been an averter of evil, for masks of his face were suspended as amulets in tombs. 2300 B.C.

Thureau-Dangin, *RA.*, xxii (1925), p. 25, fig. in text; v. Bissing, *SBBAW.*, 1927, p. 34, note 20.

(1045) Ur, Diqdiqqeh.

B.M.

An oval relief depicting a demon with bandy legs standing frontally. He has hair cut round his head like a thick cap, large outstanding ears, a wrinkled face, and gaping mouth. Across his nose and round his mouth is a conventional 'rictus' ending below his chin in two spirals curls. He has a girdle round his loins, but is otherwise naked. His left hand is pressed to his chest, his right is raised and clenched as if he were brandishing a weapon behind his head. Cream clay, red in the breaks. There is a second example. 2300 B.C.

(1046) ?

VA. 7229.

An oval relief of a demon standing frontally upon a projecting ledge. He has a rounded skull with hair combed forward and ending in a scalloped line round his forehead; his face is wrinkled, and he has a monstrous nose and an open mouth surrounded by the ridged lines of the 'rictus' which cross the bridge of his nose and end below his chin in two spirals curling in opposite directions. He has a lean body and bandy legs and he wears a small loin cloth. His left hand is clenched against his chest, his right arm is raised sharply from the elbow and the hand is clenched, but it is partly broken. Ht. cm. 10, width cm. 6.5. 2300 B.C.

(1047) Babylon.

AO. 6778.

The face of a demon with the hair combed over the crown like a cap, staring eyes, spreading nostrils, a gaping mouth with even teeth slightly parted, and the ridged lines of the 'rictus' crossing his nose, skirting round his mouth and ending in spirals below his chin. Ht. cm. 10.8, width cm. 10. Heads of this type were widely distributed; M. Thureau-Dangin mentions that he saw several in the hands of dealers, and there were eight examples from Babylon where they were fastened by bronze nails to the heads of tombs. One example has a cross incised on the left cheek, perhaps meant for tattooing.

2200 B. C.

Heuzey, *CFAT*. (1882), pp. 52f., Nos. 168-82; Thureau-Dangin, *RA.*, xxii (1925), p. 24, fig. in text; v. Bissing, *SBBAW.*, 1927, p. 34, note 20.

(1048) ?

VA. 3916.

A mask of a conventionalized face with caplike hair combed down over the crown and making scalloped waves round the forehead, snub nose, projecting ears, open mouth, and the ridged lines of the 'rictus' across the sunk bridge of the nose and ending below the chin in double spirals. Rather rubbed. Pale red clay. Ht. cm. 10, width cm. 8.5.

2200 B. C.

(1049) Kish.

P. 61; Louvre, Salle de Sarzec.

A fragment of the right side of a mask with the cheek, projecting ear, part of the eye and of the 'rictus' bordering the lips. In front of the ear is a hole for suspension. Pale red clay. Present ht. cm. 11.2, present width cm. 8.4. 2100 B. C.

De Genouillac, *PRAK.*, ii, p. 20, pl. v, 4.

(1050) ?

Y.B.C.

The mask of a face with caplike hair, well-shaped eyes which almost squint, projecting ears, a nose with spreading nostrils and an open mouth showing two rows of even teeth. A series of ridges cross the bridge of the nose, curve round the mouth and end in spirals below the chin. The mask is concave at the back, and a hole is bored in front of each ear so that the object could be hung up. Cream clay. Ht. cm. 11, width cm. 9. 2100 B. C.

(1051) ?

N.B.C.

A mask with a receding wrinkled forehead, flabby ears, staring eyes which are pierced, wrinkled nose and cheeks, spreading nostrils, and gaping mouth with two rows of even teeth. The ridges of the 'rictus' cross the bridge of the nose and curve round the mouth. There is a hole in the top for suspension. Gritty pale red clay. Ht. cm. 10.5. 2100 B. C.

(1052) Sippar.

I.O.M. 1366.

A conventionalized mask of a face with thick caplike hair in parallel waves, round staring eyes, projecting ears, a snub nose, and gaping mouth with thick lips. The ridges of the 'rictus' cross the nose and pass down on each side of the mouth, ending in a spiral curl at each side below the chin at some distance apart from each other. The pierced

ears served to hang up the mask. Traces of red and blue colour in the grooves. Ht. cm. 9. 2000 B.C.

Scheil, *SFS.*, i, p. 88, fig. 11; Meyer, *SS.*, p. 26, note 2; Thureau-Dangin, *RA.*, xxii (1925), p. 26.

(1053) ?

Y.B.C. 10.066.

The mask of a face with thick hair in vertical waves, squinting eyes below overhanging brows, small ears, a nose with rather wide nostrils, a small bow-shaped mouth with parted lips so that the two rows of even teeth are visible. Across the nose and cheeks run the four ridged lines of the 'rictus'; they end in two spirals, some distance apart, so that the pointed chin is left free. Above each ear is a hole for suspension. Broken: part of the left side of the head and ear. Red clay. Ht. cm. 9.5, width cm. 9. This mask has been so softened and humanized that most of the ferocious elements have been eliminated. 2000 B.C.

Fig. 270.

(1054) Nippur.

I.O.M.

A conventional mask of the face of a demon with oblique eyes, nose with spreading nostrils, and gaping mouth. Across the nose and round the lips run the ridged lines of the 'rictus'. 2000 B.C.

Exped. Photos. 43, 45.

(1055) ?

Y.B.C. 10.051.

An absolutely conventional mask. The hair is combed forward over the forehead, the eyes are set obliquely in almond lids, the snub nose has a wrinkled bridge and spreading nostrils, the cheeks are furrowed. The ears are pierced, so that the mask could be hung up. It was moulded concave. Broken: the lower part from the nose down. Greenish yellow clay. Present ht. cm. 7.5, width cm. 7.8. 2000 B.C.

(1056) Ur.

U. 72, 73, 1019, 777.

Fragmentary masks of the face of a demon with staring eyes, spreading nostrils, open mouth, and the ridged lines of the 'rictus' crossing the bridge of the nose and the cheeks and ending below the chin in two contrasting spirals. One example, found later, is almost intact. The masks are of pale red or greenish clay. 2200-2000 B.C.

Woolley, *AJ.*, iii (1923), p. 333, fig. 6, Nos. 7, 8, 11.

(1057) Ur, Diquiqeh.

U. 1211, 1406, 1407.

Three masks of a demonic face with lumpy or wrinkled forehead, round eyes, a nose with spreading nostrils, furrowed cheeks, and a gaping mouth. The eyes of one example are set unevenly and give to the countenance an even more sinister expression. 2000 B.C.

Woolley, *AJ.*, v (1925), p. 19, pl. vii, 2, figs. 10, 14, 15.

(1058) ?

C.B.S. 9457.

A small mask made freehand. It has a smooth forehead, holes for eyes in almond-shaped lids, an aquiline nose, and a gash for a mouth. The ears are pierced for suspension. Ht. cm. 4.5, width cm. 4.2. 2200 B.C.

(1059) Nippur.

I.O.M.; C.B.S. 1961.

A cast of a head or mask which seems intended to have been glazed. The top of the head simulates a *polos* with a hollow top. The face is oval, with a preposterously long chin, almond eyes, eyelids made by pressing up the moist clay on the outer edge of the groove which isolates the eyeball, a nose like a square wedge, and thick straight lips. Ht. cm. 7, width cm. 6. The whole head was an egg-shaped lump, scooped out at the top to make the *polos*, and with little rolls of clay applied and flattened to portray the features. 2350 B.C.

(1060) Nippur.

C.B.S. 15.461.

A mask of white glazed ware. The head is crowned by a *polos*, the eye-sockets are hollowed to contain the paste inlaid for the eyes, the brows are inlaid with bitumen, the ears are like flat wings sticking straight out and with a hole in the middle, so that the mask could be hung up. Perhaps the eyes were inlaid with *lapis lazuli*, for the lovely little marble head of a goddess found at Ur (*AJ.*, vi (1926), p. 391, pl. lxii, *a, b*) is a good illustration of the technique; the eyeballs were of shell, the iris of *lapis lazuli*, the lids outlined with bitumen to suggest the lashes. The whole effect of this white face must have been startling, especially if it was hung up in a dark tomb. 2300 B.C.

(1061) Ur.

U. 6820.

"The Isin and Larsa temple of Ningal; in the complex of rooms at the north-east end of the block. . . . Below the floors were the remains of large tombs, perhaps these were the graves of successive heads of the temple. All had been plundered in antiquity, but one yielded among its debris the human mask in glazed frit, U. 6820, and a small glass bowl." This mask had eyes inlaid in the same manner as the previous specimen, and the place of its discovery suggests that all these masks had a sepulchral significance. 2300 B.C.

Woolley, *AJ.*, vi (1926), p. 371.

(1062) Ur.

B.M. 91.926-8.

A male head or mask; the hair is in thick separate strands over the forehead, the eyes are rendered by an incised dot between heavy lids, the mouth has full lips. Cream clay. The heavy-lidded eyes and full cheeks give the face the effect of that of a Buddha. No. 91.927 is the face of a man with a drooping moustache, rough beard, and prominent cheek-bones. Ht. about cm. 12. No. 91.928 is a roughly executed mask of a bearded man; his face is distorted as if he had had a stroke. Red clay. 200 B.C.

(1063) Babylon.

?

A mask of a man with a long narrow face, very rugged and bony. The nose is big, the eyes slant inwards obliquely, giving a sly expression to the face, the loose-lipped mouth takes an upward curve, the curly beard is rough and unkempt. The type of face is that of the Greek Pan, and has something bestial in its aspect. 200 B.C.

Koldewey, *WB.*, p. 277, fig. 230.

(1064) Nippur.

H.S.M. 2038.

The mask of a bearded man. Traces of black outline the eyes and brows. The face is reminiscent of the earlier type of Socrates, but the beard is longer. 200 B.C.

1065) Tello.

?

A mask of a face with round eyes, big ears, gaping thick-rimmed mouth. In the middle of the forehead is a square boss. Ht. cm. 7.5, width cm. 5.5. It was found in Trench IV at a depth of m. 1.80 and seems to be a Greco-Parthian imitation of a mask of comedy. 300 B.C.

Cros, *NFT.*, p. 150, fig. in text.

(1066) Babylon.

?

A mask in such low relief that details are scarcely visible. The eyes are round and widely open, the big ears are flat against the head, the gaping mouth is edged with a wide rim. It is depicted as open, but the space is filled in solidly. 200 B.C.

Koldewey, *WB.*, p. 277, fig. 229.

(1067) Susa.

Coll. de Morgan, No. 303.

A grotesque mask with thick brows, big ears, and a gaping mouth. There are several examples. Greco-Parthian period. 200 B.C.

Pézarid et Pottier, *ASuS.*, p. 137.

(1068) ?

B.M. 91.929.

A dramatic mask with wrinkled forehead, staring eyes, and a gaping mouth; the space within the mouth, however, is filled in. Red clay. Ht. about cm. 20. 200 B.C.

(1069) ?

B.M. 92.239.

A mask in such low relief that the features are almost in one plane. The flat eyes are set in almond-shaped lids, the nose is pointed, the mouth recessed with closed lips. Red clay. Ht. about cm. 20. 200 B.C.

(1070) Sippar.

B.M. 116.624.

A relief of the face of Humbaba. The front surface is convex and was quite smooth, for the peculiarity of the face was that all the features were rendered by one continuous raised line of clay, without beginning or end, turned and twisted in such a way as to reproduce the brows, nose, ears, and mouth. Only the eyes are modelled in relief, and the line curved round them to imitate the lids. The weird effect thus obtained cleverly illustrates how the entrails of the sacrificial victim might be said in the omens to resemble the face of Humbaba. The object measures cm. 9 by cm. 9.5. The back is almost flat, but there is a slightly convex curve and on it is an inscription consisting of two or three lines divided by a considerable space. The script is Neo-Babylonian, and the forms of certain signs seem to date it to the period of the Assyrian domination. The inscription states: "If the entrails (resemble) the face of Huwawa, it is an omen of Sargon, who ruled the land. If . . . the house of a man will extend. Hand of Ardi-Nannar, the seer, the son of Kubburum, the seer." The Sargon here mentioned must be Sargon of Agade, and if in his reign the entrails were considered to be like the countenance of Humbaba it is a sign that at a very early date the idea was embodied in an artistic convention. Therefore this late work reproduces a motive established already in the time of Sargon of Agade, and this theory is confirmed by the use in the inscription of the old Babylonian form of the name Huwawa, instead of the Assyrian or Neo-Babylonian form Humbaba. Omens which employ the earlier form of the name were almost certainly written down before

the end of the First Dynasty, and the *bârû* priest whose name is inscribed on the relief may have had it copied for his own use from an older model. A full discussion of the relief and all its historical implications is given by Mr. Sidney Smith. 650 B.C.

Sidney Smith, *AAA.*, xi (1924), pp. 107-14, pl. xiii; *EHA.*, p. 35, pl. vii, a; Thureau-Dangin, *RA.*, xxii (1925), pp. 23-6, fig. in text; Moortgat, *Hellas u. die Kunst der Achämeniden*, p. 13; v. Bissing, *SBBAW.*, 1927, p. 34, note 20; Haupt, *BAss.*, x (1927), pp. 133-6; cf. Clay, *Empire of the Amorites*, pp. 87f.; Fig. 271.

(1071) ?

B.M. 116.737.

An oval tablet elongated towards the lower end represents on the front surface the countenance of Humbaba. It is badly damaged, but one can still make out the convolutions of the brows and part of the mouth and chin, for here also all the features, with the sole exception of the eyes, are depicted by means of a continuous raised line. There are marks which suggest that the face was carved with a knife; apparently it was stamped in a mould and then the contours were cut round with a tool to heighten the saliency and sharpness of the twisted line and render the whole effect more striking. Mr. Sidney Smith discusses this face also, and gives a restoration of it as it must have originally appeared. 650 B.C.

Sidney Smith, *JRAS.*, 1926, pp. 440-2, pl. v, 1, 2.

(1072) Babylon.

VA. 984.

A fragmentary clay tablet ruled off into sections, in each of which the entrails of animals offered in sacrifice are drawn with incised lines. The tablet is thick and the design is repeated on both sides. There is one large fragment and a smaller piece which was towards the edge of the tablet and therefore was plain. Cream clay. Present ht. cm. 11, present width cm. 7, thickness cm. 2.8. This and analogous tablets are sometimes described as labyrinths, but they were really drawings of entrails for use as omen tablets to serve as guides to the *bârû* priest, and also as exercises for the young aspirants to the priesthood. On one little tablet found at Babylon the convolutions are described in the accompanying inscriptions as "the Palace of the Entrails". The soul of a living being was believed to reside in the entrails; consequently the precise form which they might assume and the correct interpretation of that form became matters of vast importance. Found under the pavement of a house of the late Kassite period. 1600 B.C.

Koldewey, *MVAG.*, xxi, p. 193; *WB.*, p. 239, fig. 158; Weidner, *Hommel Festschr.*, i (1917), pp. 193-8; E. Hommel, *OLZ.*, xxii (1919), pp. 63-6; Meissner, *BuA.*, ii, p. 268; pl.-fig. 42; Jeremias, *ATAO.*, p. 30, note 5, fig. 11; Jastrow, *RBBA.*, p. 169; Ebeling, *KARI.*, Nr. 431; *BARG.*, 6te Lief., fig. 49; Contenau, *MAO.*, fig. 162; Reuther, *ISB.*, p. 18, fig. 12.

(1073) ?

VA. 744.

A small round tablet with a design of entrails incised on the front side only. Red clay. Diameter cm. 6.7. 1600 B.C.

(1074) Nippur.

C.B.S. 1060, 6742.

Rectangular tablets with drawings of entrails for purposes of divination. Cream clay. 1600 B.C.

Legrain, *CB.*, p. 362, pl. xlix, No. 1060.

(1075) ?

AO. 3073, 6033.

Two tablets with drawings of entrails. 1600 B.C.
Thureau-Dangin, *RA.*, xxii (1925), p. 24.

(1076) ?

Y.B.C. 2166, 2168.

Two rounded tablets of the type described as "exercise tablets". On the upper surface are designs of entrails. No. 2166 is comparatively simple, and there is an exact parallel to it on the tablet with a series of such drawings found at Babylon (No. 1072). No. 2168 is more intricate and bears a closer resemblance to a maze. Cream clay. 1600 B.C.

Fig. 272.

(1077) ?

Y.B.C. 2167.

A rectangular tablet incised with a design of entrails arranged in three columns of recurring spirals. The line is continuous and runs on down one column and up the next, then down the third and round the border of the tablet and finally out along the "finger" at the right side, but there is an abrasion at that point. Cream clay. 1600 B.C.

Fig. 273.

(1078) ?

Y.B.C. 3000.

A small pyramidal-shaped object which is slightly concave underneath and resembles a scarab. On the upper surface the entrails are piled up, the line following the convolutions in most intricate fashion. Cream clay. It is possible that here there was some connexion with the scarab used as a charm, for this little object does not resemble the usual omen tablets, but is more in the nature of an amulet. One is led to conclude that in this case the potency of the native symbol of the entrails was reinforced by the magic influence of the Egyptian scarab. 600 B.C.

Fig. 274.

(1079) ?

B.M. 92.668, Rm. 620.

Two clay models of sheep's livers. On the first the various divisions are indicated, and interpretations applicable to the signs noted in every portion of the organ are inscribed upon it. Anatomically it is not quite correctly modelled in every particular, perhaps on technical grounds, for these models served as records for the priests, or as school exercises for the young students of the priesthood. Rm. 620 is badly rubbed, but in some places it is inscribed with names, and not with meanings like the first example. If it were not so broken and imperfect it might give us much information as to the way in which the *bârû* priest held the model whilst interpreting the omen; but from the unusual conformation it seems to illustrate certain descriptive explanations in the omen texts. These models must have been used in some Babylonian temple school, possibly in the one attached to the temple of Marduk at Babylon. Jastrow considers that "it is at least possible that the offering of an animal for the purpose of divining the future through inspection of the liver may represent the oldest motive for animal sacrifice in general. . . . Sacrifice as a means of communion between the worshipper and deity. . . is conspicuous for its absence in the civilization produced in the Euphrates Valley; and even sacrifice as a tribute appears to be secondary in character." Liver divination marks

the beginnings of the study of anatomy. Fragments of other livers, too damaged to yield much information, were found in the library of Ashurbanipal. The writing shows that these models belonged to the age of Hammurabi. 2100 B.C.

King, *CT.*, vi, pls. 1-3; *HB.*, pl. to p. 302; *Guide*, pp. 84, 173f., fig. in text; Hancock, *Mesop. Arch.*, p. 118; Jastrow, *St. in Hist. of Relig.*, pp. 156-9; *RBBA.*, pp. 180-201, pl. 21; Bossier, *Note sur un Mon. babyl. se reportant à l'extispicine; Note sur un nouveau document*; Klauber, *PRT.*, pp. xxxii, xxxvii, figs. 1, 4, 5; Meissner, *BuA.*, ii, p. 268, pl.-fig. 40; Jeremias, *HAOG.*, p. 114, fig. 108; Hunger u. Lamer, *AKB.*, fig. 105; Bezold, *BN.*, fig. 70; *RGVV.*, ii, pp. 246-52; Delaporte, *Mésop.*, p. 171; Contenau, *MAO.*, p. 329, fig. 160.

(1080) Susa.

Coll. de Morgan, No. 322.

Amulets in the shape of simple symbols, sexual attributes, &c. 2000 B.C.

Pézard et Pottier, *ASuS.*, p. 142.

(1081) Surghul.

VA. 6180.

"An object of symbolic meaning was the phallus; it is of three types, which, connected by numerous stages of transition, form a chain of development. (1) Represents a crude naturalism; it was found especially frequently on the Abba in the Surghul district. It is life size or a little less, mostly bored through its length and with the base painted red or black. From this type springs (2) which has the characteristic opening incised at the point, but the naturalistic form is for the most part reduced to a long drawn out stump or nail. This gives rise to (3), the type of the nail cylinders. It is generally inscribed, but occurs at El Hibba uninscribed with very variously depicted heads. A find on the large hill of El Hibba is instructive for the development, for there the uninscribed nail cylinders were inserted in a wall of unbaked bricks like real nails, and protruded from it with the heads turned up." 2300 B.C.

Koldewey, *ZA.*, ii (1887), p. 416.

(1082) Nippur.

C.B.S.

"A large hollow phallus of rude workmanship was found on Hill V with inscribed tablets of the late Babylonian period." 600 B.C.

Peters, *Nippur*, ii, pp. 197, 378.

(1083) Nippur.

I.O.M.

A small couch with four legs and a top covered with woven work. On it lies a nude female holding her breasts. The couch is perfectly preserved. 2000 B.C.

Exped. Photos. 45, 48.

(1084) Susa.

Coll. de Morgan, No. 307.

A little votive couch on which a nude female is lying. 2000 B.C.

Pézard et Pottier, *ASuS.*, p. 138.

(1085) Region of Baghdad.

Louvre.

A little model of a couch complete with four legs; on it lies a nude female who holds her breasts. Pale red clay. 2000 B.C.

(1086) ?

Y.B.C. 10.014.

A rectangular relief with a mottled surface and roughly moulded raised border. On the ground in low relief is a nude goddess with an ill-drawn horned tiara. Her thin body is presented frontally, both arms are held well away from her sides with the forearms raised and the palms outwards. The base of the relief broadens out and is forked, so that it stands upright. Broken into two pieces which fit together perfectly. Pinkish clay badly rubbed and blackened at the back as if by fire. Ht. cm. 11.8, width cm. 6.5. The elongated body recalls a phase of art seen on certain cylinder seals and again in archaistic Greek art, when attenuated, slim-waisted figures were much admired. The background resembles a couch, and the figure might be pictured as lying flat, except for the fact that the relief was purposely made to stand upright. The figure against a detailed background reminds one of the stone relief from the archaic temple of Ishtar at Ashur, and it is possible that the prototype of this relief belonged to that period and represented an epiphany of a goddess. 2000 B.C.

Clay, *AA.*, v (1917, 1), p. 74, fig. 3, No. 1; Fig. 275.

(1087) ?

VA. 3912.

A rectangular relief of a nude goddess crowned with a four-horned tiara. Round her neck is a necklace of two rows. She stands absolutely frontally with both arms detached from her sides and bent sharply upward, the palms of the hands being turned outward. Broken just below the knees. At the back of the relief, just behind the head, is a depression made by the potter's thumb when he held the relief to touch it up after taking it from the mould. Ht. cm. 11.5, width cm. 6.5. The bodily forms are well modelled, but are somewhat full and heavy. The more difficult detail of the open hand is boggled in a slovenly manner; one would judge the piece to be the product of an age which copied earlier models with little artistic initiative. 1900 B.C.

Fig. 276.

(1088) Ashur.

VA. 4909.

The middle portion of a rectangular relief representing a nude goddess standing frontally with upraised hands, palms outward. Only the body from the shoulders to the hips remains. The background is patterned with flamelike tufts as if it were a flocked cloth or the top of a couch. It was found in a late dwelling-house and Andrae comments upon it: "The contour seems to me too full to be able to reckon the piece among the older figures. Yet the triangle is unduly large." The arms and body are well modelled, and the piece is most likely eclectic, in that in certain particulars it copied faithfully the archaic original, whilst in others it depicted the subject with all the acquired skill of a later age. 1200 B.C.

Andrae, *AIT.*, p. 90, pl. 54, x.

(1089) Kish.

P. 52; Louvre, Salle de Sarzec.

The upper half of a couch with four legs (two now broken). The top of the couch is covered with reticulate work to suggest a woven top or mattress. A woman, her hair turned up in a *krobylos*, turns towards a beardless man. Broken at the chest. Deep cream clay. Present ht. cm. 7.8, width cm. 7.2. Reliefs of this type were regarded as charms to ensure fertility. 2000 B.C.

De Genouillac, *PRAK.*, ii, p. 19, pl. vii, 2.

- (1090) Susa. Coll. de Morgan, No. 306.
Models of couches, each with a couple in relief lying upon it. 2000 B.C.
DP., viii, p. 90; Pézard et Pottier, *ASuS.*, p. 138.
- (1091) ? B.M. 11.318.
A fragment of a couch with two figures embracing. Each lays an arm round the neck of the other. Pale red clay. 2000 B.C.
- (1092) Kish. P. 51; Louvre, Salle de Sarzec.
A relief stamped with an erotic scene. A man wearing a turban puts his arm round the neck of a woman. Deep cream clay. Ht. cm. 11.1, width cm. 6.9. 2000 B.C.
De Genouillac, *PRAK.*, ii, p. 19, pl. vii, 5.
- (1093) ? Y.B.C.
A rectangular relief of a man with a shaven crown embracing a woman. 2000 B.C.
- (1094) Ashur. VA. 7886.
A fragmentary rectangular relief. A man with a long beard, turban, and loin cloth embraces a woman. This was the earliest representation of such a scene discovered in the temple of Ishtar, although others of the second half of the second millennium were found in the dump of discarded objects from the sanctuary. 2000 B.C.
Andrae, *AIT.*, p. 114, fig. 92.
- (1095) Warka. VA.(?).
A rectangular relief of a man embracing a woman. It is a more complete version of the scene depicted on the relief from Ashur. 2000 B.C.
Andrae, *AIT.*, p. 114; Jordan, *UW.*, p. 63, pl. 84, i.
- (1096) ? B.M. 91.795.
A group made in a single mould. Two figures embracing, apparently Cupid and Psyche, but there is no trace of wings. Very poor work. Traces of white slip. 200 B.C.
Fig. 277.
- (1097) Babylon. ?
A group of Cupid and Psyche embracing. Poor work derived from a Greek original. 200 B.C.
Koldewey, *WB.*, p. 278, fig. 233.
- (1098) Nippur. C.B.S. 9450.
A group of lovers, or Cupid and Psyche embracing. Broken diagonally at the hips. Red clay. Present ht. cm. 10.1. Found in the ruins around the ziggurat. 200 B.C.
BE., ix, pl. xiv, 30; Hilprecht, *Expl.*, p. 331.
- (1099) ? B.M. 91.789.
A group of a faun kissing a nymph. She is seated and the upper part of her body is nude, but she has a mantle round her lower limbs. She sits facing to left. The group is derived from a Greek model. 200 B.C.

(1100) Babylon.

Louvre, Salle de Sarzec.

"A triangular relief of a nude female seated upon a stool and holding her toes with her legs wide apart in an indecent position. Red clay. The veil and coiffure confirm the identification as a replica of the Hellenic Baubo; the coiffure or *bandeau* raised by the chignon is perhaps the *kredemnon* or *kalymma*. Ht. cm. 9.3, width cm. 6.4. Found in the South-East Tell at Babylon." It is more likely that the story of Baubo's encounter with Demeter was originated to explain such figures as this one, which enters into the large class of talismans and charms designed to avert evil influences by making some obscene or unseemly gesture, rather than that the figure was created to illustrate the legend. The more realistic the gesture was, so much the more efficacious was its power, and therefore this type of protective charm was used among primitive peoples, and still is so used to this day, in moments of grave peril (Hans Möbius, *Athen. Mitt.*, xli (1916), p. 150). 200 B.C.

De Genouillac, *PRAK.*, i, p. 59, No. 265, pls. 58, vi, 7.

(1101) Nippur.

C.B.S. 15.432.

A rectangular relief with rounded ends. A nude female is presented frontally, standing with legs wide apart and her hands on her thighs. 350 B.C.

(1102) Nippur.

H.S.M. 2070.

A grotesque old woman seated in the attitude of Bes with short bandy legs wide apart and her hands on her thighs. Her head is large for her wizened body, and she has a big nose and wrinkled cheeks. She is completely naked, and has full breasts and a flaccid body with folds of loose skin above her pendulous stomach. Her arms are very skinny. Cream clay. 200 B.C.

Fig. 278.

(1103) Babylonia.

Louvre, No. 109.

A grotesque figure of an obese old woman seated upon the top of a cone. Her legs are spindly, and she wears a low *polos* and a little cloak fastened round her neck and hanging down behind, but otherwise she is unclothed. She holds in her left hand an object like a vase. Pale red clay. Delaporte states that cones like these surmounted by figures in various attitudes were regularly fastened to the walls of the funereal chambers, proving that they had an apotropaic significance. 200 B.C.

Heuzey, *CFAT.* (1882), p. 47; (ed. 1923), p. 35.

(1104) Nippur.

H.S.M. 2134.

A grotesque figurine of a squatting mannikin with an immense head with great flat dabs for eyes, a wide nose, and gaping mouth. He has a great paunch and short bandy legs. His hands, at the end of sticklike arms, rest on his stomach. It is hard to tell whether the figure is supposed to be male or female. Dull reddish-yellow clay. 250 B.C.

Fig. 279.

(1105) Susa.

?

"A small broken tablet representing a sturdy winged figure, with a robe fastened by a brooch at the right shoulder, but flying loosely and leaving the body naked. The head

is wanting; the legs with anklets stand on small prominences: one is held in his left hand. The figure is probably a representation of Herakles." I have no idea what this relief really represented; certainly not Herakles, but perhaps a winged demon. 700 B.C.

Loftus, *Chal. and Sus.*, p. 215.

(1106) Nimrud.

B.M. 90.989-92, 90.998, 91.839.

In the South-East palace of Shalmaneser III at Nimrud a brick capsule was discovered under the floor of one of the rooms. It contained six fictile figures of a being with a human body and arms, but a bird's head and four great wings. The creature has spiral side-locks and a long plain robe girt by a broad band. The right hand lies on the chest, the left is lowered and holds the *situla*. Most of the figures are headless, or the face is damaged. Pale red clay coloured with a blue tint derived from copper. Almost certainly there were originally seven of these images in the capsule, for that is the number ordained in the ritual texts, and at Ur all seven figures were found in one box. Zimmern considers that these were figures of the *apkallu* order of priests clad in ritual garb in order to impersonate beneficent powers. 850 B.C.

G. Smith, *ADisc.*, p. 78, fig. in text; Layard, *NaB.*, p. 357; Heuzey, *CFAT.* (1882), p. 16; Fossey, *Magie Assy.*, p. 114; Woolley, *JRAS.*, 1926, pp. 689, 709, note 11; *ERE.*, iii, art. "Charms" (R. Campbell Thompson), p. 410; cf. Zimmern, *ZA.*, N.F., i (1924), p. 153; Fig. 280.

(1107) Ashur.

I.O.M.(?).

Some terra-cotta reliefs and figurines came to light in a private house. Seven of the reliefs were found in a brick capsule under the floor of the threshold. They all represent an eagle-headed demon facing to left; some show him with arms outstretched to touch or hold the standard, which is not pictured on the relief; others depict him holding a palm branch. Ht. cm. 9, width cm. 6. Evidently these demons were protective spirits of the house or threshold. 750 B.C.

Andrae, *MDOG.*, Nr. 31 (1906), p. 23, fig. 6; Meissner, *BuA.*, ii, p. 205, pl.-fig. 37.

(1108) Ashur.

VA.

A rectangular relief, very fragmentary, represents a demon turned to right. He has a human body, arms, and legs, but the head of a bird, perhaps an eagle with an accentuated beak, a stiff crest, and four wings. He wears a tight tunic reaching to just above his knees and fastened by a belt with long tasselled ends hanging down in front. With both hands stretched out at full length of his arms he holds a tall staff, probably the shaft of a spear or standard, but the top passes beyond the limits of the field. He touches it in the same affected manner as Dumuzi-abzu does on some of the later reliefs. This is his attitude as depicted on four examples, but in three other instances he holds a *situla* in his lowered left and the date-spathe in his right hand. These reliefs seem somewhat later in style than those of the previous number. 710 B.C.

Maresch, *MDOG.*, Nr. 51 (1913), p. 29, fig. 4; Montelius, *Die älteren Kulturperioden.*, ii, p. 349, fig. 1128; *RLV.*, viii, art. "Mischwesen" (E. Unger), p. 211.

(1109) Nippur.

C.B.S. 12.293.

The lower part of a rectangular relief showing a winged demon. Preserved are only the top of the left wing, and the hind leg with the talons of a bird of prey standing upon a projecting ledge. Greyish-red clay once covered by a white slip. 650 B.C.

(1110) Khorsabad.

Louvre, *Antiq. Assy.*, No. 215.

A figure of a demon standing before a background which rose above his head like a pilaster. He has the head of a feline with long pointed ears, and is intended for some carnivorous beast, perhaps a jackal. His legs end in the talons of a bird of prey. The figure is of unbaked clay and when found bore traces of black paint. Ht. cm. 20. Found in the palace, where it was buried under the floor and served as a protective spirit. Figures like this were discovered at Ur and were definitely proved to be prophylactic (No. 952). 800 B.C.

Botta, *Mon.*, ii, pls. 152, 152bis; v, p. 169; De Longpérier, *NAA.*, No. 268; Rawlinson, *FGM.*, i, p. 342; Maspero, *Hist. Anc.*, i, p. 632; Heuzey, *CFAT.* (1882), pp. 19f., No. 2; (ed. 1923), p. 6; *FA.*, p. 2, pl. 1, 3; Pottier, *Antiq. Assy.*, p. 153, pl. xxxii, b; Fossey, *Magie Assy.*, p. 113; Jastrow, *Bildermappe*, fig. 67; Frank, *RA.*, vii (1910), p. 22, note 1; Meissner, *AO.*, xv, p. 149, fig. 255; Hunger u. Lamer, *AKB.*, fig. 101; Jeremias, *ATAO.*, p. 570, fig. 188; *HAOG.*, p. 301, fig. 201.

(1111) ?

AO. 4503.

The head of a demon with a leonine face. The eyes are carefully worked and the brows are strongly arched. Between them is a furrow which runs back to the middle of the head and divides the thick mane or ruff which stands out all round the face, covering the ears, for they are not visible, and running into a point below the chin like a beard. The mouth is open, but the teeth are human rather than those of a beast. Cream clay covered with a bluish-green vitreous glaze and modelled with great precision and character. From the Collection Clot Bey, and found in Egypt whither it and other objects in this collection had been carried in antiquity for commerce. Ht. cm. 7. 700 B.C.

De Longpérier, *NAA.*, No. 269; Heuzey, *CFAT.* (1882), pp. 22f., No. 10; (ed. 1923), p. 9; *FA.*, p. 1, pl. i, 4; Pottier, *Antiq. Assy.*, p. 154, No. 217; Perrot, *HAA.*, ii, fig. 242; Jastrow, *Bildermappe*, fig. 65; Babelon, *Manuel d'Arch. Or.*, p. 133, fig. 87; Frank, *RA.*, vii (1910), pp. 31f., pl. i, 5, 6; Thureau-Dangin, *RA.*, xviii (1921), p. 193; Meissner, *AO.*, xv, fig. 255; Jeremias, *ATAO.*, p. 604, fig. 276.

(1112) Ashur.

VA. 3931.

The head of a demon with a leonine countenance, squinting eyes, and gaping mouth with clenched teeth. 700 B.C.

(1113) Nippur.

Y.B.C. 2197.

A head of a demon with a leonine face, wrinkled brows, glaring eyes, snub nose, and gaping mouth showing the pointed fangs. Below the chin is a beard, partly hiding the scraggy neck. Rising from the root of the nose is a deep furrow which passes between the brows and runs over the back of the head. Abrasion of the left eye. Pale red clay. Ht. cm. 9.5. At the back it is not worked. 650 B.C.

Clay, *AA.*, v (1917, 1), p. 80, fig. 10; Fig. 281.

(III4) Babylon.

VA.

The large head of a demon modelled in the round. The face is terrifying, with great glaring eyes, a snub nose, and a gaping mouth revealing the upper row of even teeth and the sharp fangs of the lower jaw. From the brows rise two short horns or bony protuberances, and the whole face depicts a thin layer of skin drawn tightly over a massive and rugged structure of bone. The pale clay is coloured deep pink, the eyeballs are white with yellow iris and black pupils, and the lids are outlined black to suggest lashes. The head is moulded hollow. 600 B.C.

Koldewey, *WB.*, p. 276, fig. 221; Meissner, *AO.*, xv, p. 84, fig. 152; Thureau-Dangin, *RA.*, xviii (1921), p. 193.

(III5) Region of Mosul.

AO. 2490.

The head of a demon. "The whole face is deeply raddled with countless furrows and lines. The eyes are large and protruding, the eyeball itself and the lids are in high relief from the sunk socket. Above are thick, lumpy brows which, marked by thin lines, stretch to the ears. Between the eyes curve two thick hornlike ridges running in a curving line over the whole crown, and finally meeting above the back of the skull. The nose is correspondingly thick, quite short and exceptionally wide, the bridge sunken. The cheeks, likewise lined with deep furrows, project strongly. The big mouth, reaching almost to below the ears, is a little open, so that in front four pointed fangs are visible; between them the tongue sticks out. Not much is discernible of the other teeth. The upper lip is adorned with fine lines which must be hairs. Similarly the chin is covered by countless little lines suggesting a beard. The ears are placed towards the back of the head, but are human rather than animal. The interior is marked by a hole. Of sunbaked clay, glazed; the back of the head is flattened with almost square angles. There is an inscription on it in twenty-five lines stating that it is Pazuzu and uttering a curse." Pazuzu was an evil south-east storm wind and brought sickness. The conception of this monster is well illustrated by a bronze figurine in the Louvre (Pottier, *Antiq. Assy.*, pp. 131f., No. 146, pl. xxxi, a). The list of examples representing him has been collected by K. Frank and F. Thureau-Dangin. 600 B.C.

Frank, *RA.*, vii (1910), pp. 22f., pl. i, 1; Jastrow, *Bildermappe*, pl. 20, fig. 65; Pottier, *Antiq. Assy.*, p. 153, No. 216, pl. xxv; Thureau-Dangin, *RA.*, xviii (1921), p. 192; Jeremias, *ATAO.*, p. 604, fig. 275.

(III6) ?

B.M. 22.458.

The head and shoulders of the demon Pazuzu, closely resembling the previous number. The face has staring eyes, a nose with a sunken bridge, widely open mouth and fierce fangs. The two forepaws are outstretched to their utmost extent as if he were peering over the top of a wall or ledge like the demon of the celebrated bronze tablet. The neck and chest are covered with an incised herringbone pattern, perhaps to show the matted hair. Ht. cm. 12. 600 B.C.

King, *Babyl. Relig.*, p. 203, fig. in text; Perrot, *HAA.*, ii, p. 579, fig. 276; Frank, *RA.*, vii (1910), p. 21; Thureau-Dangin, *RA.*, xviii (1921), p. 194, note 1; *Guide*, p. 118, fig. in text; Jeremias, *HAOG.*, 2te Aufl. (1929), fig. 236.

(1117) ?

B.M. 91.873-6.

Heads of demons of the type of Pazuzu. The eyes are round lumps to which the lids, raised at the outer corners, give the effect of a squint; prominent cheek-bones, a leonine muzzle, open mouth with even teeth and sharp fangs. No. 91.875 has a hole which passes horizontally through the top of the head so that it could be hung up. Very pale red or dull yellow clay. 600 B.C.

Thompson, *Devils and Evil Spirits*, i, pl. ii; Jastrow, *Bildermappe*, fig. 66; *RBBA.*, pl. 25, 2; *KGB.*, ii, *2tes Heft*, 55, 1-4; *RLV.*, viii, art. "Mischwesen" (E. Unger), p. 210, pl. 70, *a-d*.

(1118) Kish.

?

In a deep trench alongside the sixth-century temple of Ninkharsag the clay head of a demon was discovered, and also two very fine stone statuettes of a very early date. The demon was the usual type with bossy forehead, gaping mouth with sharp fangs and stringy throat. The proximity of objects of such widely separated dates suggests a foundation deposit where relics of antiquity were dedicated together with apotropaic figurines to avert evil. 550 B.C.

Langdon, *AA.*, xxv (1927), p. 108, fig. 13.

(1119) ?

Strasburg Museum.

The small head of a demon with a face like a cat. The large eyes are slightly obliquely set and the brows are acutely arched. The upper lip is drawn back in a snarl, and the mouth is open and shows the pointed fangs. The nose with its sunken bridge has three parallel cross-lines which must indicate a bony structure; the nostrils are only vaguely indicated. A bristling mane extends between the ears. One pointed ear is broken in half. Baked clay with a grey-green glaze. Bought in Egypt, but undoubtedly Babylonian work. 600 B.C.

Frank, *RA.*, vii (1910), p. 32, pl. i, 6; Jastrow, *Bildermappe*, fig. 65; Jeremias, *ATAO.*, p. 604, fig. 277.

(1120) Nippur.

H.S.M. 1146.

The head of a demon with a lofty skull, small eyes, gaping mouth, stringy neck, and tiny holes in the ears for suspension. Fine work, but much rubbed. Ht. about cm. 4. 600 B.C.

(1121) Babylon.

VA.

A large head of a demon modelled in the round. The wrinkled forehead is very low, the squinting eyes protrude, the bridge of the nose is so sunk that the whole central part of the face seems depressed, partly owing to the prognathism of the jaws. The mouth is open. The ears are merely blocked out, but above them two horns, now broken, sprouted out. The neck is like the stopper of a bottle. Cream clay. 600 B.C.

Reuther, *ISB.*, p. 24, fig. 23.

(1122) Sippar.

I.O.M. 1336.

A little dog seated on its haunches, but ready to spring up at a moment's notice. It has a pointed muzzle, ears pricked up, and a short stumpy tail, rather like a thick-set fox terrier. Ht. cm. 12. On its side is inscribed: "To the goddess Me-Me, this dog of

terra-cotta which I have made and dedicated." It was in the neighbourhood of Sippar that Nebuchadnezzar discovered a long-neglected temple. At the bidding of Marduk and Shamash the king set to work and found first the ancient *temenos* and then the name of the goddess Ninkanak to whom the shrine was dedicated inscribed upon a clay dog (Langdon, *Neubabyl. Königsinschr.*, vii, 110; iii, 40ff.). The plausibility of the king's account of the incident is augmented by the discovery of this dog, for it was evidently a common practice at all periods to write a dedicatory inscription on a dog, as is shown by the diorite statuette of a reclining mastiff inscribed with the name of Sumu-illum which came to light at Tello. 700 B.C.

Scheil, *SFS.*, i, pp. 90f., fig. 13; *BARG.*, 6te Lief., fig. 40; Frank, *SBR.*, p. 244; Essad Nassouhi Bey, *Guide*, p. 31, pl. 12; Sidney Smith, *JRAS.*, 1926, p. 712, note 44.

(1123) Nineveh.

B.M. 30.001-5.

Five powerful dogs of the mastiff breed with somewhat rounded muzzles, large pointed ears, deep chests, slender hind quarters, and bushy tails. They were found by Layard in the palace of Ashurbanipal at Nineveh, and at first they were thought to be models of the king's favourite hunting dogs; but they are too crudely executed to have been exhibited as works of art, and more recent information, combined with evidence from other sites, shows that they were used for magical or apotropaic purposes to avert evil influences. For that reason each one was inscribed with its appropriate name, such as "Averter of the Foe", or "Biter of his Opponent". These dogs afford an ocular demonstration of the meaning of the ritual texts, one of which directs that ten such dogs should be fashioned, so as to make five pairs, each pair being painted a different colour; thereupon one dog of each colour was to be buried on either side of the threshold of the house. Thus the dogs from Nineveh represent the group of canine guardians from one side of the doorway. Mr. C. J. Gadd has noted that in addition to the names inscribed upon them these dogs have retained considerable traces of the original colour, and are in precise conformity with the instructions given in the texts. No. 30.001 *mušēšu limnāti* was originally completely covered with a white wash, although now it has mostly disappeared except in the crevices. Upon this wash irregular spots of bright red ochre were applied, especially round the neck and upon the hind quarters. It was, therefore, a white dog with red spots. No. 30.002 *kašid aibi* was coloured bright red, a tint probably made from some compound of iron oxide, and this coloration establishes the meaning of the word *sāmu* as "red". No. 30.003 *e tamtallik epuš pika* was also covered with a coat of white wash (*gaššu*), much of which still remains, and this carries out the ritual directions for the white (*pišu*) dog. No. 30.004 *munašiqu garišu* has a slightly greenish-blue tint, perhaps derived from copper sulphate. No real dog could have ever been of this shade, but it must be the colour which the Assyrians described as *arqu* and probably is intended to depict a grey dog. It is more likely that the Assyrians did not discriminate between blue and grey than that they could not make a true grey; but it is still more likely that they may have conformed to a purely conventional colour scheme like that employed in early Greek art, for instance the blue-bearded three-bodied monster of the poros pediment of the Athenian Acropolis. No. 30.005 *dan reguššu* was entirely covered with black (*šalmu*) paint, much of which is still preserved, and which was probably obtained from lampblack or some other carbonaceous substance. 650 B.C.

Rawlinson, *FGM.*, i, pp. 234f., fig. in text; Birch, *Hist. of Anc. Pottery*, p. 88, fig. 84;

Jastrow, *Bildermappe*, figs. 71, *b-e*; Handcock, *Mesop. Arch.*, p. 323, fig. 87; Meissner, *BuA.*, ii, p. 205, pl.-fig. 38; "Magische Hunde", *ZDMG.*, Nr. 73 (1919), pp. 176f.; "Apotropäische Hunde", *OLZ.*, 1922, pp. 201ff.; *AO.*, xv, p. 149, fig. 257; Bezold, *NB.*, p. 104, figs. 72, 73; Schroeder, *OLZ.*, xxii (1919), pp. 114-17; Langdon, *EatK.*, i, p. 91; Gadd, *RA.*, xix (1922), pp. 158f.; *RLV.*, v, art. "Hund" (Ebeling), p. 410.

(1124) Kish.

Ashmolean Museum, Kish 1924.301-3.

"In a room of the library, *Bit-akkil*, I found . . . three small clay models of dogs. On two of these dogs their names have been preserved. They read 'Biter of his enemy' and 'Consumer of his life'. From an incantation ritual we know that the Babylonians buried five pairs of dogs beneath the thresholds of houses for expiatory purposes (Ebeling, *KARI.*, Nr. 298, Rs. 17-22). Their ten names are all given in this text, and among them we find the two names, the first on a green dog and 'Consumer of his life' on a black dog. These Kish dogs sit on their haunches." 600 B.C.

Langdon, *EatK.*, i, p. 91, pl. xxviii, 1; S. Reinach, *Rev. Archéol.*, xx (1924), p. 232; Woolley, *JRAS.*, 1926, pp. 689, 712, note 44.

(1125) Nippur.

I.O.M.(?).

"A figurine of a standing dog with a brief Neo-Babylonian legend." 600 B.C.

Hilprecht, *Expl.*, p. 417.

(1126) ?

B.M. 91.921.

A model of a bunch of grapes made to hang against a wall, for the back is flat and there is a hole between the stem and the branch to fasten it on a hook or nail. Red clay. Ht. about cm. 18. The bunch was almost certainly once picked out in colour to add to the verisimilitude. In all likelihood this model bunch of grapes was dedicated in some temple in order to place the vineyard of the dedicant under the immediate protection of the deity. Pliny (*N.H.*, xviii, 70) says that to ward off fogs and storm from orchards and vineyards. . . . a painted grape may be consecrated (*cf.* Lynn Thorndyke, *Hist. of Magic and Experimental Science*, p. 80). Evidently in a different age and region the same idea pertained, but here, instead of one grape, a bunch was dedicated. 250 B.C.

Fig. 282.

(1127) ?

B.M. 92.241.

A model of a thick twisted necklet ending in knobs like a Gallic torque. The middle is also studded with bosses, and from each final knob hangs a string ending in a disc. Cream clay originally covered with a thick white slip, and probably once adorned with colour. Diameter cm. 13. The only being in the repertory of Babylonian or Assyrian art who invariably wears a twisted necklace of this description is the bandy-legged mannikin who stands with clenched fists like Bes or plays the lute (Nos. 1026-36). But he never has the pendent disc attached to his necklace. A similar necklace with pendants is worn by priests in an age much earlier than that in which this model was made. Perhaps this is a little copy of such a necklace, modified under the influence of the cult of Isis, and offered by some priest who dedicated in the temple a model of the torque necklet which was his badge of rank in the hierarchy. 250 B.C.

Fig. 283.

(1128) Susa.

Coll. de Morgan, Nos. 330, 331.

Two model wigs or head-dresses were found in the central part of the Tell of the Acropolis. They were both of fine cream clay covered with enamel and studded with metal nails and discs, but they belonged to different statues. The smaller of the two is in the shape of a *perruque* which covered the cranium and fell on to the shoulders like long hair. A gold disc fastened by a gold nail was affixed in the middle in front, and thirty-five other golden nails were grouped towards the front, whilst the back and sides were ornamented with nails of silver and bronze. Total ht. of the exterior cm. 14; the cavity once occupied by the head measures cm. 9 in ht. and cm. 6 in width. There is a hole at the back through which the peg passed which was destined to fasten the head-dress to the head of the statue. The second head-dress is like a massive turban adorned all over the surface with nine lines of bronze discs fastened by bronze nails and arranged in a quincunx. A rim, cm. 2.5 in height and cm. 3 in diameter, rested directly upon the head of the statue. The cavity into which the peg fitted which crowned the head of the statue is elliptical and is cm. 10.5 in length and cm. 9 in width. The whole head-dress measures cm. 13 in height and cm. 22 in width. It is of a form often seen on cylinder seals and bas-reliefs. The deposit in which these head-dresses were found must be dated by the latest object contained in it, a cylinder seal, not later than the ninth century. 1000 B.C.

DP., vii, p. 44, pls. vii-x; Pézard et Pottier, *ASuS.*, p. 148.

(1129) Ur.

B.M.

The model of a female figure from the waist to the middle of the shins; the triangle is incised. The piece was originally modelled in this way and there never was an upper part; it seems to have been intended as a votive offering. Greenish clay. 2000 B.C.

(1130) Warka.

VA. 5991.

A torso made in a single mould and concave at the back. It represents a female torso from neck to hips, with a pronounced curve to left; possibly it was inspired by a Hellenistic statue of Aphrodite. It is very well modelled in fine cream clay. It is apparently a votive offering, perhaps a petition to the goddess that the dedicant might grow in pulchritude like unto the model. 250 B.C.

Jordan, *MDOG.*, Nr. 51 (1913), p. 64; Nr. 53 (1914), p. 11, fig. 3; *UW.*, p. 61, pl. 82, k.

(1131) Bahrein.

B.M. 117.829, 117.830.

Two slabs showing the impress of feet, one the right foot, the other the left one. The shape of the soles and the imprint of the toes can be clearly traced. These slabs are votive offerings, and a proof of how long the same idea persisted is given by the marble slab found on the threshold of the *Basilica Hilariana* at Rome where two pairs of soles are cut upon one slab, one pair turned in one direction, the other in the opposite direction. This was intended to illustrate the augury "salvos ire salvos redire" (*Bull. Comm.* 1890, p. 23). Probably the Babylonian offering had a similar meaning. Fine red clay. 2200 B.C.

(1132) Nippur.

C.B.S. 7052.

A lump of clay clearly showing the imprint of a child's foot with depressions where the heel and toes had pressed into the damp clay. Cream clay. A votive offering. 2200 B.C.

(1133) Nippur.

C.B.S. 2775.

The upper half of a tiny tongue relief adorned with a caduceus. The main stem ends in a thick mace, and the two side branches develop into lions' heads. Greyish-cream clay. Present ht. cm. 4. The lion-headed sceptre was the symbol of the god Ninurta, and Nippur was the original seat of his worship, which was greatly in favour at an early period, to which age one would judge this work to belong from the shape of the relief and the style of the design. 2350 B.C.

(1134) Babylon.

VA.

A thick rectangular slab with a well-wrought model in high relief of a sceptre with a twisted handle surmounted by a long plain shaft ending in a mace. At the base of the shaft rises a crescent with upturned horns, the inner edge covered by the neck of a dragon whose head rests on the point of the horn. This arrangement gives to the sceptre the appearance of a trident. Cream clay with traces of dark red colour. Ht. about cm. 20, width cm. 10. 800 B.C.

(1135) Susa.

Coll. de Morgan, No. 282.

A bearded man wears a conical head-dress and a long robe girt by a belt marked by ridges to represent folds or the raised edge of the stuff. Round his neck is a necklace, and a long chain hangs low on his chest with a pendant attached to it in the shape of a reversed crescent within a circle. Both his arms are bent at his waist, and in his left hand he holds an object like an *ankh*. Broken at the waist. This is the figure of a priest clad in ceremonial garb and bearing the implements of his office. 1600 B.C.

DP., i, pl. viii, fig. 14; Pézard et Pottier, *ASuS.*, p. 132.

(1136) Susa.

Coll. de Morgan, No. 282.

A bearded man carries in both hands a long rounded object. He has a conical head-dress and a long garment with a belt adorned with herringbone pattern. The garment wraps over in front and has a fringed edge. Another example is broken at the waist, and a third, headless, is now in the Ashmolean Museum, presented by the *Délégation en Perse*, but the fringed border is very distinct. Yet another is without head or legs. 1600 B.C.

DP., i, pl. viii, 1, 8; Pézard et Pottier, *ASuS.*, p. 132.

(1137) Susa.

Coll. de Morgan, No. 282.

A headless figurine of a man who wears a robe folded over in front and bordered by a very wide fringe; it is girt by a belt fastened low down round his hips. The lower part of his beard is still visible. His left arm is folded across his waist, his right is also bent and he holds a large L-shaped implement. Broken: head, feet. The similarity of the dress and carriage with those of the other figurines found at the same time and place shows that this was the figure of a priest. The implement he holds seems intended for a key, for the simpler types of keys known in antiquity were of just this shape (F. von Luschan, *Zts. für Ethnologie*, xlviii (1916), pp. 422-4). If he were a head priest it would be natural for him to carry the key of the temple as a badge of office, just as the priestess does on Greek vases of the red-figured period (S. Reinach, *Répertoire des Vases Peints*, i, pp. 19, 53, 249, 299, 321, 366, all of which show her carrying a key of a more or less simple

type). A few clay reliefs and many cylinder seals show the Sun-god Shamash bearing the great key of the Gates of Heaven. This figure induces one to suppose that here we have a priest of Shamash who carries a large model of the key in token that the god has delegated to him symbolically the power to open and close the sacred portals. 1600 B.C.

DP., i, pl. viii, 18; Pézard et Pottier, *ASuS.*, p. 132.

(1138) Susa.

Coll. de Morgan, No. 282.

A figurine of a man (headless) who wears a long belted robe which opens in front. He has bracelets and a necklace with a big rosette pendant. Both arms are bent on a level with his waist and he holds some object. Possibly the type of pendant worn shows the wearer's grade in the priesthood. Third Elamite period. 1500 B.C.

DP., i, pl. viii, 10, 17; Pézard et Pottier, *ASuS.*, p. 132.

(1139) Babylon.

VA. 7537, 7532, 7533.

A mutilated figurine of a clean-shaven man who wears a garment draped diagonally over his left shoulder and garnished with a deep fringed border. He has bracelets on his wrists, and a tight necklet of large beads with a pendant in the shape of a reversed crescent. Broken at the waist and right arm. Red clay. Present ht. cm. 7.7. The analogy of the figures from Susa shows that this also is a priest. VA. 7533 is simply the part from neck to waist, but the diagonally draped garment can be seen, and round the throat is a necklace of flexible plaques with a big pendant in the centre like a plain disc with a hole—or jewel—in the middle. Bright red clay, iron grey in the breaks. Present ht. cm. 5, width cm. 5. 2000 B.C.

Reuther, *ISB.*, p. 11, pl. 6, g.

(1140) Ur.

C.B.S.

The headless figurine of a man wearing an undergarment with short sleeves; it is gathered into full folds in the front and over it a heavy shawl is draped over his left shoulder, under his right arm and around his body. His right arm is broken, his left is bent, and his hand seems to rest on the upper edge of his shawl. On his right shoulder is a crescent in relief. Broken: head, right arm, legs. Cream clay. 2000 B.C.

(1141) Ur.

?

A very uncouth female figure with her hair arranged in a layer wig. Her pinched nose is not strictly in the middle of her face. The lower part of her body is triangular, but it is adorned with large grey blobs in relief, perhaps to typify an ornamented garment. Her right arm is broken at the shoulder, but with her left hand she holds up a lyre against her shoulder. Pinkish-cream clay with traces of black and red lines. Broken at the ankles. 2900 B.C.

(1142) Tello.

Louvre, Salle de Sarzec, No. 177.

A primitive figure with a pinched head and dabs for eyes holds a rudimentary lyre. Green clay. 2900 B.C.

(1143) ?

• Louvre.

A semi-oval relief of a nude maiden standing upon a sphere and holding a lyre. Kneeling before her on one knee is a man holding a large tympanon in his right hand

and with his left stretched out towards her. He wears a garment reaching to his knees. This apparently genre scene may have had a ritual significance. It is very well composed and the female figure is especially graceful. This group, and figures of musicians in general, represent temple attendants. 2100 B.C.

Meissner, *BuA.*, i, pp. 236, 331, pl.-fig. 104.

(1144) ? VA. 7224.

A semi-oval relief with a scene identical with that displayed upon the previous number. Red clay. Ht. cm. 13.2, width cm. 10.2. 2100 B.C.

Photo. V.A.P.

(1145) Babylon. VA. 7529.

A fragmentary relief of a nude female standing frontally and holding a lyre with her left hand outstretched. Broken at the knees. Present ht. cm. 7. The work is poor, but the subject, when complete, must have been a repetition of the lyre-player standing on the sphere. 2000 B.C.

Reuther, *ISB.*, p. 12.

(1146) Nippur. H.S.M. 2053.

A triangular relief showing a nude woman standing upon a stepped base and holding a harp up against her left shoulder. Her hair is parted, gathered back into a knot and bound with a fillet. Her body is slim and elegant, and recalls the type of figure with clasped hands standing before a triangular background (Nos. 83, 159-60). Good work. 2200 B.C.

(1147) Kish. P. 53; Louvre, Salle de Sarzec.

The upper half of the figure of a woman holding up against her left shoulder a large harp. She has ear-rings and two bracelets. Present ht. cm. 6, width cm. 3.7. The work is poor. It is made in a single mould, but most of the background is cut away to the outline of the figure. The harp is so poorly rendered that it looks like a palm branch. There is another example where the musician holds up the harp almost vertically. Violet-red clay. Broken at the waist. Present ht. cm. 5, width cm. 3.8. 300 B.C.

De Genouillac, *PRAK.*, i, p. 46, No. 19, pls. vi, 1, 58; ii, p. 19.

(1148) Babylonia. Louvre.

A figurine made in a double mould; a nude seated woman plays the lyre which she holds in her left hand; her right arm is bent and she holds the plectron. On her head is a diadem decorated with flutings. 200 B.C.

Heuzey, *CFAT.* (1882), p. 48, No. 115; (ed. 1923), p. 36.

(1149) ? Y.B.C. 2193.

A figurine made in a double mould, but with the back simply rounded, and not worked. A woman, seated and wearing a long garment, plays a harp held up against her left shoulder. She has a plump round face like that of many examples of the woman nursing a child; her hair is combed down from her crown and bound by a thick band. She wears ear-rings and a necklace with pendants. To each side are indications of the chair on which she sits. Broken in the middle, but stuck together. Ht. to top of head cm. 11. 650 B.C.

Clay, *AA.*, v (1917, 1), p. 79, fig. 4, No. 5; Fig. 284.

(1150) Babylon.

?

A woman holding a tall harp upright against her left shoulder. She has wavy hair gathered into a knot and crowned by a wreath. She wears a thin *chiton* and a *himation* drawn around her, and has large disc ear-rings. The figure resembles a Tanagra figure. Traces of white slip. 300 B.C.

Koldewey, *WB.*, p. 275, fig. 220.

(1151) ?

Y.B.C. 2198.

A woman holding a harp up against her right shoulder. Her hair is dressed in Greek fashion in a series of waves over her head like a *Melonenfrisur*, and is crowned by a low diadem. She wears a *peplos* fastened on the shoulder by a large round brooch and falling in a long *apoptygma* reaching to her hips. The deep folds of the lower part of the drapery are copied from a good model and give an almost columnar effect to the figure. The upper edge of the *peplos* dips in a V-shaped line over the chest, the folds radiating from the fastenings on the shoulders. Round her neck is a double necklet. With her left hand she holds the plectron and prepares to pluck the strings. Red clay with very faint traces of white slip and of red colour on the lower folds of the *peplos*. Ht. cm. 12. It is probable that this figure was one of a pair, and therefore the usual attitude was reversed to produce a symmetrical effect. 250 B.C.

Clay, *AA.*, v (1917, 1), p. 79, fig. 4, No. 6; Fig. 285.

(1152) Babylon(?).

I.O.M. 278.

A female figure made in a double mould. The features are entirely obliterated. Against her right shoulder she holds a harp which rises higher than her head. Broken at the waist. Red clay. Present ht. cm. 7.5. Poor work. 200 B.C.

(1153) Babylon.

?

A draped female figure holding a harp against her left shoulder; it is tall and rises some way above her head. Her features are well formed, and two locks of hair hang one on each side of her cheeks and curl up at the ends. Her right hand is stretched across her body to pluck the strings of her instrument. Her garment is almost indistinguishable, but it hangs over her bent left arm like a Greek *himation*. Broken at the knees. 250 B.C.

Koldewey, *WB.*, p. 275, fig. 218; Jeremias, *ATAO.*, p. 543, fig. 254.

(1154) Babylon.

?

A figurine made in a single mould. A draped woman carries a large harp up against her left shoulder and sounds the strings with her right hand. Very poor work almost without details, perhaps Parthian. 150 B.C.

Koldewey, *WB.*, p. 275, fig. 219.

(1155) ?

Y.B.C. 10.138.

A musician holds a harp up against her left shoulder. It is broken at the waist and so badly rubbed that it is only by comparison with better preserved examples that one can make out details. Present ht. cm. 6. 150 B.C.

(1156) Kish.

Louvre, Salle de Sarzec.

A musician holds a harp up against his left shoulder. He has a necklace with a pendant. The harp resembles a palm branch. Broken at the waist and much rubbed. Red clay. Present ht. cm. 8.6, width cm. 6.3. There is a second example where he holds the harp resting against his left arm. His necklace is very large, and the big pendant hangs between his face and the instrument. Broken at the waist. Deep cream clay with traces of colour. Present ht. cm. 5.4, width cm. 4.4. Still a third specimen shows him holding the harp a little to the left. He wears a necklace, but the pendant cannot now be seen. Broken at the waist. Present ht. cm. 3.4, width cm. 2.7. Found in the Tell "of the statue". 300 B.C.

De Genouillac, *PRAK.*, i, p. 60, Nos. 278bis, 277, 276.

(1157) Babylon.

VA. 7540.

A roughly modelled figurine of a man with a large face and thin arms who wears a necklace with a big medallion or pendant. He holds a harp like a palm branch up against his left shoulder. Broken at the waist. Deep cream clay. Present ht. cm. 6.5. 300 B.C.

(1158) Sippar.

I.O.M. 1348.

A figurine made in a single mould of a man holding up a harp against his left shoulder. The background can be seen between the instrument and his head, but the fingers are merely scratched lines. He seems to be clothed, but the work is so rough that it is hard to make out details. Broken at the hips. Present ht. cm. 6. There is a hole in the head for suspension. 300 B.C.

Scheil, *SFS.*, i, p. 82, fig. 4; Frank, *SBR.*, i, p. 231; Essad Nassouhi Bey, *Guide*, p. 31, pl. 10.

(1159) Kish.

P. 55; Louvre, Salle de Sarzec.

A figurine of a nude man who is seated and plays the lyre, sounding the strings with his right hand stretched across his body. Broken at the knees. Red clay. Very poor work. Present ht. cm. 10.9, width cm. 5.3. 250 B.C.

De Genouillac, *PRAK.*, ii, p. 19, pl. iii, 1.

(1160) Babylon.

?

A figurine made in a single mould. A nude man stands frontally, holding a lyre against his left arm and the plectron in his lowered right hand. A veil or mantle hanging down from the back of his head makes a background to the figure. Poor work. Found in a Hellenistic brick grave on the Merkes. 250 B.C.

Koldewey, *MDOG.*, Nr. 47 (1911), p. 27, fig. 7, b.

(1161) Babylonia.

Louvre.

A figurine made in a double mould. A nude youth stands frontally and holds a lyre in his left hand and the plectron in his lowered right. Round his head is a thick fillet or wreath. This is the type of the so-called "Apollo Citharoedus", but in Greek art Apollo as citharoedus was usually portrayed with voluminous hieratic garments. 200 B.C.

Heuzey, *CFAT.* (1882), p. 48, No. 111; (ed. 1923), p. 35.

(1162) ?

B.M. 91.509.

A figurine made in a single mould, the background cut away to the outline of the figure. A nude man advances, holding the lyre in his left hand and plucking the strings with his right stretched across his body. Very poor work. 200 B.C.

(1163) ?

B.M. 91.817.

A musician, wearing a three-cornered head-dress and the long belted tunic with sleeves to the wrists of a citharoedus, holds the lyre in his left hand and a plectron in his lowered right. Broken above the knees. Red clay. 200 B.C.

Lawrence, *Later Gk. Sculpt.*, p. 71, pl. 105, a.

(1164) Susa.

Coll. de Morgan, No. 299.

"Figurines of musicians playing the harp or lyre. Late Greco-Parthian period." 200 B.C.

Pézard et Pottier, *ASuS.*, p. 136.

(1165) Susa.

?

"There were also in the same trench other male and female figures playing instruments." 200 B.C.

Loftus, *Chal. and Sus.*, p. 380.

(1166) Nippur.

I.O.M.; C.B.S. 9451.

A figurine made in a single mould. Eros, standing frontally, plays the lyre which he holds up against his left shoulder. He has a thick fillet round his head and a mantle hangs down to his feet at the back, otherwise he is nude. His wings are rounded like those of a butterfly and have shallow grooves to indicate feathers. Broken at the ankles. Cream clay. 200 B.C. The second example is headless.

Exped. Photos. 361, 436, 450; Fig. 286.

(1167) Sippar.

I.O.M. 1345, 1346.

A musician holds up a dulcimer which she supports against her left shoulder. It rises high above her head and she sounds the strings with her right hand. Her hair is in loose waves round her face and her bare arm issues from the long foldless garment she wears. She pokes her head forward to listen to the tones of her instrument. Ht. cm. 16. Another example is smaller and badly rubbed. She seems just to touch the strings with her right hand, and her mouth is open as if she were singing. Ht. cm. 10. 2100 B.C.

Scheil, *SFS.*, i, p. 82, figs. 2, 3; Frank, *SBR.*, i, p. 231.

(1168) Babylon.

?

The figure of a woman made in a single mould. Her hair is dressed in a *Melonnenfrisur*; round her head is a thick wreath or fillet and she has a long flowing garment. She holds a dulcimer up against her right shoulder, but her left arm seems lowered by her side. Poor work. Found in a Hellenistic brick grave on the Merkes. 250 B.C.

Koldewey, *MDOG.*, Nr. 47 (1911), p. 27, fig. 7; *WB.*, p. 276, fig. 225.

(1169) Nippur.

I.O.M.(?).

A relief with the figure of a man walking to right. He seems to wear a closely fitting cap and has a loin cloth reaching to just above his knees. His features are strongly marked, and he is clean-shaven. He plays a harpsichord with many strings, holding the instrument tucked under his left arm, whilst he plucks the strings with the plectron in his right hand. The harpsichord is so large that it protrudes for some distance both before and behind him. The work is very animated, but it shows signs of archaism, for his head and legs are represented in profile although his torso is frontal. 2000 B.C.

Exped. Photo. 227; Fig. 287.

(1170) Kish.

Louvre, Salle de Sarzec.

A musician with big ear-rings and a very wide belt plays the lute. Ht. cm. 6.6, width cm. 6. 2000 B.C.

De Genouillac, *PRAK.*, i, p. 60, No. 278.

(1171) Susa.

Coll. de Morgan, No. 284.

The torso of a nude musician playing the lute. It was found in the temple of Shushinak in a deposit of offerings dated from the twelfth to the eighth century. 1000 B.C.

DP., vii, p. 118 (G. Jéquier), fig. 405.

(1172) Susa.

Coll. de Morgan, No. 284a.

A figurine of a musician (headless) playing the lute. He wears a garment reaching to his feet. The upper part is covered by a punctured decoration, and it is girt by a belt fastened with a jewelled clasp. The front edge of the robe, where it folds over, and also the bottom edge are fringed. Round his neck is a necklace with a big pendant in the shape of a rosette like the clasp. Apparently a priestly musician. Third Elamite period. 1200 B.C.

DP., i, pl. viii, 9; Pézard et Pottier, *ASuS.*, p. 132.

(1173) ?

B.M. 108.843.

A rectangular relief with a rounded top. It represents a man who stands turned to right. He seems to have a head-covering, thick hair round the nape of his neck, a short beard, and a loin cloth reaching to his knees and girt by a cord round his waist. He plays the lute, holding the handle away from him almost at arm's length; the sounding-box is minute. To the right, on a tripod, is a vessel from which a plant or stream of water issues. Below the man's feet are several rows of horizontal herringbone pattern, perhaps the ornamental border of the relief, or possibly a device to show that the scene is staged in an interior, and that he stands upon a mat. The man's face is entirely obliterated. Bright red clay. Ht. cm. 7.5, width cm. 5. 1900 B.C.

Fig. 288.

(1174) Babylon.

?

A figurine made in a single mould. A lute player (headless) stands frontally. He is nude, but a mantle is draped over his back and arms, and hangs down by his left side. Broken: head, feet. Poor work of the Hellenistic period. 250 B.C.

Koldewey, *WB.*, p. 276, fig. 223.

(1175) Babylon.

?

A figure made in a single mould of a lute-player who seems to be female. She is nude, but a mantle is cast over her left shoulder and back, brought over her hip, across her lower limbs and finally thrown over her left hip. She holds the lute with the sounding-box uppermost against her shoulder, and the handle stretches down diagonally across her body; evidently she had finished playing. Poor work. Broken at the hips. 250 B.C.

Koldewey, *WB.*, p. 275, fig. 224.

(1176) Nippur.

H.S.M. 2088.

A figurine made in a single mould, the back smoothed flat. A nude youth, wearing a pointed cap like Attys, holds a lute with the sounding-box uppermost. Poor work. Cream clay with traces of a white slip. 200 B.C.

(1177) Baghdad.

Louvre.

A figurine made in a double mould. A nude old woman sits playing the lute. She has hair in loose locks on her shoulders and a wreath or fillet on her head. She turns her head slightly towards her left shoulder and sits upon a stool which has turned legs. The figurine was apparently intended for a grotesque. Pale red clay once adorned with a chalky slip, traces of which remain. Ht. cm. 19. 200 B.C.

Heuzey, *CFAT.* (1882), pp. 47f., No. 110; (ed. 1923), p. 35.

(1178) Kish.

P. 54, 44; Louvre, Salle de Sarzec.

A figurine (headless) of a musician clad in a long garment and wearing a necklace. She holds a tambourine against her left shoulder and strikes it with her right hand. Pale red clay. Present ht. cm. 10, width cm. 3.9. P. 44 is also headless and much blurred. Present ht. cm. 10. 200 B.C.

De Genouillac, *PRAK.*, ii, p. 19, pl. iii, 7, 5.

(1179) ?

Y.B.C. 2195.

A figurine made in a single mould. A woman, standing turned three-quarters to right, holds a tambourine against her left arm and touches it with the fingers of her right hand. She wears a flowing dress and has a low diadem or head-band round her hair. Details are negligently worked, and the surface is much corroded, so that her features appear almost negroid. Greenish-grey clay. Ht. cm. 11. 200 B.C.

Clay, *AA.*, v (1917, 1), p. 79, fig. 4, No. 9; Fig. 289.

(1180) Babylon.

?

A figurine made in a single mould. A woman holds a large tambourine pressed against her chest. She wears a long flowing garment and her left knee is slightly flexed. Poor work. Found in a Hellenistic brick grave on the Merkes. 250 B.C.

Koldewey, *MDOG.*, Nr. 47 (1911), p. 27, fig. 7, a.

(1181) Nippur.

C.B.S. 15.439.

The upper half of a poorly made figurine of a nude female holding a large tambourine with both hands in front of her. She has a bracelet on her right wrist. Her brows and nose form one continuous line in relief, and her lids are also in faint relief. Her face is

tilted slightly upward, and this, together with her very arched brows, gives her an expression of mild surprise. The treatment of the features is like that of figurines from Warka attributed to the Kassite period. 1700 B.C.

Exped. Photos. 434, 436, 450; Fig. 290.

(1182) Nippur.

C.B.S. 3509, 3510, 6313.

A figurine made in a single mould. A nude female holds a tambourine up against her left shoulder. She has a square head-dress, and a long lock of hair like a "pearl-lock" hangs down on to her shoulder. Her arms are mere flattened strips of clay. Broken at the waist. Greenish-cream clay. 2000 B.C.

Exped. Photo. 44.

(1183) Babylon.

VA.

A woman holds up a tambourine against her left shoulder and strikes it with her right hand. Too blurred to discern details. Broken at the waist. Found on the Merkes, in the Hammurabi stratum. 2000 B.C.

Koldewey, *WB.*, fig. 226; Reuther, *ISB.*, p. 12, pl. 6, k.

(1184) Nippur.

C.B.S. 2856; I.O.M.

A figurine (headless) of a man holding a large tambourine up against his left shoulder; he touches it with the fingers of his right hand. He wears a long garment, and apparently a necklace is indicated by the double row of lines radiating out round his neck. The work is so poor that the right arm is simply a strip of clay and the tambourine is merged into his body. The other example shows that he was clean-shaven and had a small head-band. 2000 B.C.

Exped. Photo. 361; Fig. 291.

(1185) Warka.

VA. 6209.

A relief of a man standing frontally and playing the flute. He has a turban on his head, but is completely nude. The details are indistinct, for the relief is much rubbed. Broken above the knees. Cream clay. Present ht. cm. 7, width cm. 5. 2000 B.C.

Jordan, *UW.*, p. 59, pl. 79, g.

(1186) Nippur.

I.O.M.(?).

A figurine made in a single mould. A man, apparently nude, plays the double flute. Very roughly made and almost without detail. There is a second very similar example. 200 B.C.

Exped. Photos. 379, 450.

(1187) Nippur.

H.S.M. 2123.

A figurine made in a single mould of a man clad in a long flowing garment playing the double flute. It is so carelessly made that details are almost indistinguishable. In the top of the head is a shallow depression. Cream clay. 200 B.C.

(1188) ?

B.M. 91.820.

The figure of a man playing the double flute. 200 B.C.

Engel, *The Music of the most anc. Nations*, p. 55; Frank, *SBR.*, i, p. 230.

(1189) ?

Y.B.C. 10.156.

A figurine made in a single mould of a man who plays the double flute. It is so worn and defaced that all that can be distinguished is the face, the two hands holding the pipes, and the lower folds of his long garment. Ht. cm. 12, width cm. 4. 200 B.C.

Fig. 292.

(1190) Kish.

P. 9; Louvre, Salle de Sarzec.

A figurine of a man wearing a turban and a shawl draped diagonally. His left arm is pressed against his side to keep his shawl in place, and with his right he holds up to his mouth the syrinx upon which he plays. He is bearded and has a bracelet on his right wrist. Deep cream clay. Broken at the hips. Present ht. cm. 9.4, width cm. 4.6. 2300 B.C.

De Genouillac, *PRAK.*, ii, p. 16, pl. iii, 6.

(1191) ?

Y.B.C.

A figurine made in a single mould with the back smoothed flat. A youth plays the syrinx. He has flowing locks confined by a twisted fillet or wreath; a cloak covered his back and arms, but otherwise he is nude. Broken at the knees. Greenish-yellow clay. Present ht. cm. 12. Poor work. 200 B.C.

(1192) Nippur.

H.S.M. 2119.

A woman seated on top of a bell or cone plays the syrinx. She wears a short tunic and large round ear-rings, and her right leg is crooked up. Cream clay. 200 B.C.

(1193) ?

Y.B.C. 2214, 2212.

A group made in a double mould with the back smoothed flat. Two figures, both alike wearing a diadem and a long Greek garment hanging in three central folds. One figure holds the double flute, but to the level of the chin only, and there is no sign that it touched the lips. The other, to left, holds a vase with both hands on a level with her waist. As both figures and faces are identical, clean-shaven, big nose, hair in *Melonenfrisur*, it is possible that both are feminine. Red clay with faint traces of white slip and pink paint. Cracked down the middle, but repaired. Ht. cm. 10. Another group made in a double mould shows the two figures, both wearing long robes. The one to right plays the double flute, the other holds a vase. Details much blurred. Cream clay with traces of white slip. Ht. cm. 10. 200 B.C.

Clay, *AA.*, v (1917, 1), p. 79, fig. 4, No. 4; Fig. 293.

(1194) Warka.

VA. 6185, 5984, 6189.

The upper part of a group made in a double mould, the back smoothed flat. The figure to right plays the double flute; the one to left seems to be distinctly feminine. Very rough work. White clay. Present ht. cm. 5, width cm. 6.2. A second group (headless) shows that they were both clad in flowing garments. The one to right plays the double flute, but his companion holds a lute, the sounding-box on a level with her waist, the handle pointing downward. Fair work. Greyish-cream clay. Present ht. cm. 11, width cm. 7. In the third group they have thick hair clustering round their necks and thick twisted fillets on their heads. Both stand with the right knee flexed,

but the usual position is reversed, for the one to left plays the double flute, the one on the right holds a large *situla*. Poor work. Cream clay with a chalky greenish slip and very faint traces of pink in the folds of the garments. Ht. cm. 11.5, width cm. 5.5. 200 B.C.

Jordan, *UW.*, p. 61, pl. 81, *b, e, g*; Fig. 294.

(1195) Nippur.

H.S.M. 2125.

Two figures side by side, both wearing a diadem and a long robe. The one on the right plays the double flute, the other holds a *situla* in front of her. Deep cream clay. Much rubbed. 150 B.C.

(1196) Babylonia.

Louvre.

A group of two figures standing frontally. One plays the double flute, the other holds a *situla* with both hands. Ht. cm. 9. A second example. 150 B.C.

Heuzey, *CFAT.* (1882), p. 48, Nos. 116, 117; (ed. 1923), p. 36.

(1197) Babylon.

?

A group of two musicians. The man plays the double flute, the woman holds the *situla*. Both wear long garments. Much rubbed. Poor work. 150 B.C.

Koldewey, *WB.*, p. 276, fig. 222.

(1198) ?

B.M. 91.792, 91.807.

A group made in a double mould of two figures who both wear a wreath or fillet and long flowing garments. The one on the right plays the double flute, the one to left holds a large *situla*. Red clay with traces of white slip. No. 91.807 is of cream clay and is smaller. 150 B.C.

(1199) ?

VA.

A group made in a double mould representing two figures standing side by side, both with long garments indicated by vertical folds and thick hair like a layer wig. The musician on the right plays the double flute, the woman holds a *situla*. Cream clay. A second example, also of cream clay, has traces of red paint on the drapery. 150 B.C.

(1200) Warka.

B.M. 91.917.

A group made in a double mould of two figures, both wearing long robes falling in vertical folds to their feet. He plays the double flute, whilst she holds the *situla*. Cream clay with traces of white slip and red and blue colour. The eyelids and brows are outlined black. Ht. cm. 8.5. 150 B.C.

Loftus, *Chal. and Sus.*, p. 214, fig. in text; Dieulafoy, *Art Antiq. de la Perse*, v, p. 36, fig. 38; Fig. 295.

(1201) Nippur.

C.B.S. 1968, 9472.

Two figures standing side by side. The one to right plays the double flute, the other holds a *situla*. Both wear a head-dress with striated flutings, and both are unbearded. No. 9472 is a replica, broken at the waist. Present ht. cm. 5.7. 150 B.C.

BE., ix, p. 90, pl. xiv, 29; Peters, *Nippur*, ii, p. 376, pl. i.

(1202) Nippur.

I.O.M.; C.B.S. 2766.

A cast from a mould depicting two figures side by side, apparently seated upon a low base. They both wear spiked crowns and long garments. Their hair is turned up off their foreheads and they have immense noses, but the rest of their features are scarcely indicated; both, however, seem to be unbearded. The one on the right plays the double flute, the other holds some badly defined object on a level with her waist—a harp(?). The work is barbaric, and manifests an utter lack of any sense of proportion. The faces are grotesquely large and flat, the length of the body from shoulder to hips is preposterously exaggerated, the legs are absurdly short. It is the well-known motive in complete degeneration. Ht. cm. 13, width cm. 6. A.D. 100.

Fig. 296.

(1203) ?

B.M. 91.794.

A group of two figures in high relief against a background. They both wear a very thick wreath or twisted fillet, and the man on the right has a loin cloth as his only garment; he clashes the cymbals. The girl on the left has a full garment reaching to half way between her knees and ankles and with short sleeves. Her hair is waved and gathered into a knot behind in very pleasing fashion. She has a smiling face and holds a great harp up against her right shoulder. Good work. Dull red clay with traces of a chalky slip. 300 B.C.

Fig. 297.

DAILY LIFE

(1204) Susa.

Coll. de Morgan, No. 475.

A little model of a square altar which seems intended for burning incense or for a libation, because inside is a grating pierced with holes. There are horns at the four corners and projecting ledges to serve as feet. The four sides form panels, each one decorated in low relief with heraldic devices. (1) An eagle, frontal, with spread wings; (2) two goats rearing one on each side of a tree; (3) an eagle as before; (4) two warriors armed with clubs walk to right. They both wear long garments and have birdlike heads and dabs of clay for eyes; the head of the one to left impinges on the upper border of the relief. Between them is a vent-hole. L. Delaporte (*Arethuse*, iii (1926), p. 84) has shown that the motive of the spread eagle was not confined to Lagash, but was extended throughout all Sumer and Elam, where, indeed, it was thought to have originated (E. Pottier, *DP.*, xiii, p. 102), although the fact that it was engraved on the shell plaque recently found in one of the royal graves at Ur proves that in that region it was well established in the artistic repertory as early as 3500 B.C. The motive of the heraldic animals also originated early, for it was found in the Royal Graves at Ur, and it was especially beloved at Susa, where it appears on monumental works like the stone stele (*DP.*, vii, p. 25, pl. ii). Thus all the motives are those familiar to Sumerian decoration, and as a small object like this, of no great artistic value, would hardly have been transported to any great distance in those days the argument is in favour of the altar having been made in Susa itself at a time when Sumerian influence was strong. The technique shows that it belongs to the second vase style, and it may therefore be dated about 2700 B.C.

DP., xiii, p. 64 (E. Pottier), pl. xl, 1, 5, 6; Contenau, *MAO.*, fig. 259.

(1205) Nippur. C.B.S. 15.520, 15.521, 15.525, 2421, 2532, 2903, 12.219.

A square altar on four short legs. It was once covered with white vitreous glaze and was divided into two registers adorned with chevrons pointing downward. Those in the lower register are smaller and more numerous, and some of the triangular depressions show traces of the dark glaze with which they were once inlaid. In the top is a square trough to contain the offering. Ht. cm. 13, width cm. 7.5. The other altars are ornamented with incised triangles, cross-lines with the spaces filled with punctured holes, and in No. 2532 the top edge is crenelated. 2400-1000 B.C.

(1206) Bismayah.

Perished.

"In a little niche in the wall of one house was a big-nosed god, and before it stood a small clay altar." In a private letter Dr. Banks kindly informs me that the altar was of dark brown clay, coarse in texture and slightly burnt. The shape was roughly square, but the sides curved inward in hourglass fashion, although they were asymmetrical, and the right side curved much more than the left. Ht. cm. 6, length cm. 6.5, width cm. 4. The figurine before which the altar stood was that of a god very like the one holding a serpent (No. 604) found in another part of the site. The whole complex was discovered about one metre below the surface of the soil in a niche in the wall of a small house in Mound III; unfortunately it was destroyed by a severe sandstorm before there was time even to photograph it. It furnishes interesting evidence of how altars were set up for domestic worship. 2800 B.C.

Banks, *Bism.*, p. 311.

(1207) Kish.

Louvre, Salle de Sarzec.

A little hand-made altar. Ht. cm. 6.7, width cm. 5.8. 2100 B.C.

De Genouillac, *PRAK.*, i, p. 54, No. 191.

(1208) Nippur.

H.S.M. 2072.

A small model of an altar. The four corners rise into sharp points like horns and the base has a moulding. Traces of red colour. Ht. cm. 10. 600 B.C.

(1209) Babylon.

?

In the Inner City on the Merkes excavations in the dwelling-houses brought to light hundreds of little round tables. They have three legs which unite to make one central column upon which the top of the table rests. These tiny tables served as altars for the household rites, because on top of each a few grains of incense or a miniature offering could be placed. The houses in this region were mostly of the Neo-Babylonian period. 600 B.C.

Reuther, *MDOG.*, Nr. 64 (1926), p. 19; *ISB.*, p. 30, fig. 37.

(1210) Nippur.

C.B.S. 12.256, 2748.

Two round-topped tables on three legs. They are both of cream clay, but the top of the first is elaborately decorated with concentric circles filled by geometric patterns of lines and dots. The first measures cm. 3 in height and cm. 8.5 in diameter; the second is rather larger, ht. cm. 10, diameter cm. 10. 600 B.C.

Peters, *Nippur*, ii, p. 377, pl. ii, fig. 6.

(1211) Susa.

Coll. de Morgan.

Numerous models of little round-topped tables on three legs were found. On top of many of them are imitations of the various objects regarded as suitable offerings for sacrifice: different kinds of fish, a goat, a bull's head, a joint of meat, fruit, bread, onions and leeks; often there is a flower in the middle. These tables have a diameter of 7-12 cm. One table does not bear food-stuffs, but has a complicated design in relief; in the middle is a nine-petalled rosette within a circle; around this is a ring of what look like highly schematized birds in flight; then a circle of snakes, one of which swallows the tail of the snake before it. Next comes a series of badly made rings in relief, and lastly there is a raised border. 1600 B.C.

DP., xii, p. 218 (Toscane), fig. 442.

(1212) Ashur.

VA. 8143, 8767.

Models of houses which all seem to have been of two stories, for they can be reconstructed, although they are badly broken. On the ground floor two wide rooms lie one behind the other, and sometimes there are one or two doorways in the partition wall. The ceiling between the room on the ground floor and the single room above it on the upper story is lacking, so that the back room appears to be two stories high. As there is no room on the upper story above the front ground floor room, the ceiling of this room makes a broad terrace in front of the two-storied back room, the roof of which is also flat. The front is very carefully worked, but the back is more roughly finished off. The window openings are cut right through the walls with a knife and are mostly long rectangles, but they are often triangular with the apex uppermost, and are rarely rounded. In the front face there are one to three rows of windows one above the other on each floor; at the sides one or two rows, and at the back only one or none at all. The façades of the houses are partitioned off by horizontal and vertical mouldings as in plastic work, and they are decorated with animals in *barbotine* technique applied to the walls. At the corners of the roof lions are sometimes placed, whilst along the beams of both stories is a row of birds described as "doves", because it is impossible to determine their species, and the dove was known in later times as the bird of Ishtar, and therefore was a suitable symbol to adorn a cult object used in her temple worship. On one house, called "the serpent house", there are eight snakes, three on each side wall and two below the windows of the ground floor. They are marked by incised flecks. Eleven houses or parts of houses were found, alike in principle, but differing in details. They measure about 40 by 40 cm. in ground plan and are about cm. 80-90 high. All were found in the archaic temple of Ishtar, but some in one place, some in another. Three were discovered in the inner sanctuary near the "Holy of Holies", and as far as their lower, intact, portion was concerned, stood in their original position. It is noteworthy that they were placed with the higher back part turned to the throne of the goddess, the lower side towards the worshipper. From seals, reliefs, and statue bases it is evident that they were altars, and the worshipper set his offering upon them, the deity's portion on the roof of the upper story set forth upon round flat cakes, and upon the roof of the lower story a tall vessel in which were the flowers or branches with fruit, or into which a drink-offering could be poured. As the houses were hollow and the walls were pierced by windows a smoke offering of burning incense kindled inside the houses could have been offered at the same time as the material offering placed on the roofs. The early temple, to which these

objects belonged, was destroyed by fire about 2700 B. C., thus giving a limit of date for the houses. 2800 B. C.

Andrae, *MDOG.*, Nr. 54 (1924), pp. 31-4, fig. 7; Nr. 61 (1921), p. 17, fig. 5; *WVDOG.*, 39, pp. 40ff., fig. 4; *AIT.*, pp. 18f., 34-8, figs. 5-8, pls. 13, *a-e*, 14, 15, *a-e*, 16, *a-c*, 17, 23, *o*; Meissner, *BuA.*, ii, pp. 75f., fig. 20; Weber, *Hommel-Festschr.*, ii, pp. 370-92; Reimpell, *ZA.*, xxx, pp. 75f.; Galling, *Der Altar*, p. 22, Nr. 7; Olmstead, *HofA.*, pp. 18f., fig. 22; Frankfort, *SEP.*, i, pp. 89f.; Schäfer-Andrae, *KAO.*, pp. 142, 636, fig. 461; Sidney Smith, *EHA.*, p. 67, pl. ix, *b, c*; *RLV.*, i, art. "Altar" (E. Unger), p. 111; Con-tenau, *MAO.*, p. 327, fig. 158.

(1213) Ur, al-'Ubaid.

B.M. 117.010.

In the early cemetery at a distance of sixty metres from the temple of Ninkharsag a fragment of a model of a house was discovered. The house seems to have been built of timber uprights filled in with matting; the roof was steeply pitched and was perhaps of mat work stretched on a timber frame. Details are painted in black on a buff ground. 3100 B. C.

Woolley, *Ur Ex.*, i, p. 213, pl. xlvi.

(1214)

?

B.M. 92.989.

One side of a rectangular trough; only two-thirds of one long side and about half one short side still remain. On the top ledge at the corner of the long side reclines a ram which is set back about an inch from the edge so that its head barely projects over the short side; it covers about half the preserved length of the long side, and seems to lie upon the upper edge, for there are no indications of the legs. It has big horns curling forward round its ears, and its fleece is worked in a peculiar but realistic technique. Beginning from the hind quarters one layer of clay was applied on top of and partly overlapping the previous layer, and each layer in turn was cut up with a knife into narrow strips to imitate the rough tufts of the fleece; they fall in various directions or stick straight out in a perfectly natural manner. Round the neck the final layer is smoothed down, but not so successfully as to conceal entirely the way in which the fleece was executed. In the upper half of the wall on the short side two square recesses like windows or metopes are still preserved, each filled by a bird turned to right which was modelled separately and applied to the wall. Above and below the recesses is a row of holes, the top one mostly ornamental, the lower row pierced right through the wall just above a guiding line. Thus one upper and one lower hole fill the space between two windows, but the end hole in the lower row sets in a little from the corner of the wall. This trough is in reality a large model of the upper story of a house with the flat roof surrounded by a high parapet. The recesses were therefore not windows, but ornamental cavities cut into the parapet of the façade, in this case represented by the short side of the rectangular structure. The houses from Ashur have a frieze of birds along the beams; this house, on the contrary, has isolated birds set in metopes. The ram may have served the structural purpose of weighing down the corner of the roof, and thus was the forerunner of the lateral *akroteria* on Greek temples; but it must also have had an apotropaic significance and shielded the house from harm, either as the symbol of the protecting deity or else by some virtue inherent in its own image. The lower surface of the structure is rough, for it must originally have been stuck on top of the lower story

so as to form a homogeneous whole. Present ht. of parapet cm. 11; present length of long side cm. 29.5, present width cm. 13.5; ht. of ram cm. 11, length of ram cm. 19.5. 2400 B. C.

Sidney Smith, *EHA.*, pl. viii, *b*; Fig. 298.

(1215) Ur.

U. 6821.

A fragment which is perhaps the lid of a clay box in the shape of a house with triangular stepped battlements. Deep cream clay. It was found in the Larsa level, but the date is doubtful. 2250 B. C.

(1216) ?

B.M.

A model of a square tower with crenelated battlements, the brickwork rendered by hatched lines. 800 B. C.

(1217) Ur.

?

"Just by the north-east edge of building C there was found, unfortunately in circumstances which did not help to fix its date, a little clay model of a shrine, a simple square structure, lofty, with three gates: it is tempting to see in this a representation of the buildings which at one time stood in a row along the ridge." 2300 B. C.

Woolley, *AJ.*, vi (1926), p. 401.

(1218) ?

Y.B.C.

A rectangular casket, urn, or trough. A serpent writhes along the outer surface of each short side, and on each long side are two serpents intertwined. In the interior, at one short end, there is a little platform on a level with the upper edge of the outer wall, and from this platform a flight of four steps leads down to the floor of the casket. About two-thirds of the floor space is divided off from the entrance by a bar placed across from side to side, very low down but not actually touching the ground. Within this enclosed rear area lie three serpents, their tails wriggling toward the rear wall, their heads resting each one on a separate cushion propped up against the bar. Their bodies are decorated with punched holes to represent the mottled skin. The middle portion of the body of the serpent on the right is broken away. All details, the steps, the serpents, the cushions, and the bar are made of strips or lumps of clay stuck on to the interior of the casket. Deep cream clay. Exterior length of the casket cm. 33, width cm. 15, inner depth cm. 6. This curious object seems to have had a religious significance. The flight of steps and the divided floor space suggest a temple precinct with its entrance and inner sanctuary, but since the flight of steps leads down, not up, one inclines to the belief that this symbolizes a shrine of chthonic divinities or even an instance of the cult of the dead translated into the very simple language of a primitive age. 2700 B. C.

Dougherty, *Annual of the Amer. Schools of Oriental Research*, v (1923-4), fig. 19, A, B; Fig. 299.

(1219) Um-fesit, five miles north of Ur.

?

A very small casket or urn for incineration. The rectangular box is covered by a lid, in the middle of which is a boss or handle, such as one finds on the roof of certain hut urns in Italy. Grouped around this boss are five serpents, their heads resting on the

boss, their bodies writhing outward toward the edge of the lid. Two more serpents wriggle from edge to edge along the long sides of the lid. On each side of the body of the casket itself is a serpent; those on the two short sides coil round so that they lap over on to the long sides. Pale red clay baked cream. 2500 B.C.

Woolley, *AJ.*, v (1925), p. 19.

(1220) Ur.

C.B.S. 15.711.

A little seat like a curule chair. Two serpents crawl up the front and rest their heads upon the seat; they consist of strips of clay broadened out a little to make the heads, and with holes punched for eyes. The seat is broken at the bottom and on the right side. Cream clay. This is precisely the type of seat which is depicted in the entrance to the temple on the relief from Nippur (No. 597), and in this case also it must betoken the presence of the deity, reinforced by the added symbolism of the sacred snakes. 2600 B.C.

(1221) Susa.

Coll. de Morgan, No. 305.

A model of a throne with a high back corrugated to imitate wickerwork. On the seat stand two little men clad in long garments girt round the waist; they are very uncouth and are scarcely more than rough lumps of clay. 2400 B.C.

Pézard et Pottier, *ASuS.*, p. 138.

(1222) Ur.

U. 1314, 1581; B.M.; C.B.S.

A little throne with an unusually low back decorated in relief. The beginning of the seat and the two short back legs are preserved. The design in relief is highly conventionalized. In the middle is a low tree with three palm-like branches sprouting out from the top. To right and left of this tree are standards surmounted by reversed crescents, and above each crescent is a small round dot, the solar disc reduced to its simplest expression. Between each standard and the edge of the relief are three dots arranged in vertical order, simplified stars. Evidently the design was pregnant with meaning, and may have symbolized the entrance to a sacred grove or *temenos* with its sacred tree, in which case this would be an interesting instance of tree or pillar cult. U. 1581 has a wicker seat and a high back decorated with a design in relief of two long-legged birds perched upon what look like wheels. Above and between the birds, apparently supposed to be behind them, are floral motives like sprays of fern or palm branches. Close to the top border, above the head of the bird on the left, is a four-rayed star. The birds face each other in heraldic pose. Cream clay. A fragment of the upper half of the back of a throne is also ornamented with a design of two birds facing each other heraldically; behind the back of each is a branch of palm. Between them rears the head and thick neck of a fabulous horned monster; its head vaguely resembles a serpent, and its body is covered with hatched lines to suggest a scaly hide. It is horned, and a spiky crest rises along its back. The outlines of the design are traced by a tiny ridge in relief. Pinkish clay. Still another throne has short stumps for legs. The seat is broken away. On the back various animals are depicted. In the middle two quadrupeds which look like dogs face each other toward the middle. Above them are two birds flanking a smaller quadruped which may be a pig, dog, or sheep. This second row of

creatures is probably thought of as behind the first. The drawing is very childish. Cream clay. A fragment of a similar throne, now in Philadelphia, shows the two dogs only. Perhaps it typifies the throne of Gula with her attendant dogs and birds. 2300 B.C.

Woolley, *AJ.*, iii (1923), p. 333; v (1925), p. 19.

(1223) Abu Hatab.

VA. 5264.

The back of a throne divided into three panels each containing an ibex with a long neck and legs and long straight horns, all facing to right. In the background, stretching from pillar to pillar, hangs a swag below solar discs. Very low relief. Cream clay. Present ht. cm. 5.8, width cm. 6. 2400 B.C.

(1224) Susa.

Coll. de Morgan.

A quantity of rectangular reliefs were discovered during the excavations at Susa. Apparently most of them were the backs of thrones, and the designs stamped upon them are usually geometrical, for animal subjects are rare and are confined to fish. The clay is always deep cream. 2300 B.C.

DP., viii, p. 90.

(1225) Moussian.

Coll. de Morgan, No. 7602.

A small rectangular relief, apparently the back of a throne. The field is divided into three registers stamped with varying designs. The top and bottom registers are quite narrow and are simply the borders of the main design. The top one has four incised stars within circles in relief; the bottom one has a geometric design resembling a badly drawn meander. In the large middle register are two birds like cranes or ostriches, the latter a bird which seems to have existed in Asia in remote ages. Pale red clay. This was the only relief of this style or with a subject of this type found at the site. 2300 B.C.

DP., viii, pp. 89f., fig. 127.

(1226) Warka.

V.A. 3914.

The back of a throne broken at the top and bottom. The field is divided into four panels separated by raised mouldings. In each upper panel is a large bird with a long neck like a swan, placed alternately to right and left, so that the pair are confronted. In each lower panel is an ibex also facing in pairs. The background of all the squares is filled by raised circles. The right back leg of the throne is preserved, and a little bit of the wicker seat. Present ht. of back of throne cm. 7.5, total ht. including leg cm. 10, width cm. 6.2. 2400 B.C.

(1227) Abu Hatab.

VA. 5265.

The back of a throne divided into two panels each containing a caduceus ending in lions' heads. Above each lion's head is a solar disc. Pale red clay. Present ht. cm. 5, width cm. 6. The lion-headed caduceus was the symbol of Ninurta, a god who held a prominent position at an early age. This design may have been placed on the back of the throne to denote that this little object was a model of the god's own throne. It may be compared with the tiny relief bearing the same design (No. 1133) which comes from Nippur, the original home of the cult. 2400 B.C.

(1228) Susa.

Coll. de Morgan, No. 305.

A little model of a throne; on the back is a design stamped in relief, a woman, or more likely the Mother-goddess, suckling a child. 2300 B.C.

Pézard et Pottier, *ASuS.*, p. 138.

(1229) Baghdad.

Baghdad, Musée du Père Pierre.

A relief, probably the back of a throne, depicting a seated goddess, clad in a flounced robe, who suckles a child at her breast. In the field above her head to left is a star, and one seems to perceive another to right. 2200 B.C.

Prinz, *AOS.*, p. 73.

(1230) Ur.

C.B.S.

A very large couch top entirely decorated in relief, instead of the usual reproduction of the wicker or woven top. A very elaborate "tree of life", composed of innumerable little branches interlacing like seaweed so that it makes a pattern resembling woven work, covers the whole field. At each side, in the thicket of branches, is an ostrich. Cream clay. 2300 B.C.

(1231) Nippur.

C.B.S. 15.730.

The model of a couch with short legs and a woven mattress. Only the upper end remains, but it shows that at the head were two small flat cushions. Red clay baked cream. The top surface is partly covered with a calcareous deposit, as if the object had lain under water. Ht. cm. 4.3, present length cm. 16. There are eleven examples of couches, more or less fragmentary. All are of pale red clay baked cream. 2200 B.C.

(1232) Susa.

Coll. de Morgan, No. 306.

A little model of a couch, the top covered with wickerwork represented by herringbone pattern. 2200 B.C.

DP., i, p. 131, fig. 318; Montelius, *Die älteren Kulturperioden*, i, p. 245, fig. 812.

(1233) Kish.

Louvre, Salle de Sarzec.

The top of a couch covered with wickerwork. Ht. cm. 4.4, length cm. 7. 2200 B.C.

De Genouillac, *PRAK.*, i, p. 46, pl. 57, No. 32.

(1234) Babylon.

?

In the Inner City on the Merkes many hundreds of little model couches came to light. The lower end of the couch curved upward. 600 B.C.

Reuther, *MDOG.*, Nr. 64 (1926), p. 19; *ISB.*, pp. 30f., fig. 36.

(1235) Ashur.

Assur 21904, 21942a, 22048a; VA.

Three little model couches or stools with woven tops were found in Deposit D, the contents of which belonged chiefly to the time of Shalmaneser. 860 B.C.

Andrae, *AIT.*, p. 114, pl. 62, n.

(1236) Ur.

B.M. 116.855.

Numerous models of couches and stools with woven or wickerwork tops came from a site outside the city which may have been a temple rubbish-heap. They belong to the late Neo-Babylonian or Persian period. 555 B.C.

Woolley, *AJ.*, iii (1923), p. 333.

(1237) Susa.

Coll. de Morgan, Nos. 306, 308.

Rectangular models of couches with tops of wickerwork represented by herringbone or criss-cross patterns. Some of the later examples are figured as if covered with decorated or embroidered stuffs. They are never more than 10 cm. in length and belong to the Neo-Babylonian and Parthian periods. 600-100 B.C.

Pézard et Pottier, *ASuS.*, p. 138.

(1238) Ur, al-'Ubaid.

B.M.

In the vicinity of the temple of Ninkharsag various objects were found in the surface soil, although they belonged to the prehistoric period. One was the wheel of a chariot. It is solid, and the hub projects considerably to protect the hole pierced through it for the passage of the axle pole. Diameter cm. 5. Fourth millennium.

Hall, *Ur Ex.*, i, p. 50, fig. 19.

(1239) Kish.

Ashmolean Museum, Kish 1925.291.

On Mound W among the debris in the palace built before 3000 B.C. was a complete model of a chariot, a two-wheeled box-like vehicle with a seat inside and a step at the back. The wheels are solid and the axle passed through a casing running across the base. The chariot has a high curved front, pierced at the top by two apertures through which the reins passed, and prolonged in solid wings right round to the back. The upper part of the front is braced inside by a stay which, in the original, must have been of wood. On one side a quiver containing arrows is attached, on the other hangs an empty case for a whip or spear. Fourth millennium.

Langdon, *EatK.*, i, p. 67, pl. vii, 3; *The Times*, 5 March, 1925, p. 10, fig. p. 18; Mackay, *AJ.*, ix (1929), p. 28.

(1240) Fara.

VA. 6707.

Part of a chariot with the curved front and the driver's seat, decorated on the top and further side with punched rings, perhaps to imply that it was covered with a wild beast's skin. The holes for the pole and for the axle are still preserved. The front is plain, but at the top bands of clay are applied to the edge and bent over to make the curved rail. Below this rail are holes pierced either for the passage of the reins, or, as some authorities aver, to serve as spy-holes for the driver who could crouch behind the high parapet, and thus be protected from hostile missiles. A second band passes round the front below the top rail, and is fastened in the middle by a vertical strip which passes over the dip in the rails and holds the double horizontal band in place. Cream clay; on the left side and on the seat are traces of greyish colour. Total ht. cm. 8, ht. of front only cm. 6, width of front cm. 4.5, length from the front to the back of the seat cm. 5.5. 3000 B.C.

Fig. 300.

(1241) Tello.

Louvre, Salle de Sarzec.

A fragment of a little chariot. The base was perforated to permit the insertion of a pin of wood or metal; upon it the solid wheels were hung, so that they moved freely. Several parts of chariots or stray wheels were found in the necropolis of Tell H, which is dated about the time of Bur-Sin. 2400 B.C.

Heuzey, *DC.*, p. 257; Cros, *NFT.*, pp. 136, 145, 150f.

(1242) Susa.

Coll. de Morgan, Nos. 309-15.

Several little models of chariots. They are of two types: the first is a war chariot with a front which has a double-lobed top pierced by two spy-holes. The body is short and not very deep, and is raised at the back to make a seat. On the front there is sometimes a motive like a St. Andrew's cross in relief, an indication of the wooden stays which strengthened the front of the chariot. The wheels are solid. In the second type the parapet rises into a peak at the sides, probably to serve as a grip for the warrior who stood behind the driver. Below the driver's seat is a sunk square place for his feet in the floor of the chariot. In one case, No. 313, the body of the chariot is divided along its whole length by a high narrow ridge upon which the driver sat astride, his feet fitting into two lateral cavities. Sometimes the floor is almost square, at others it is rounded. Perhaps these two types answer to the two currents of influence prevailing in the life and art of Susa. The first type approximates closely to the Sumerian form of chariot as found at purely Sumerian sites; the second type may owe the quite distinct arrangement of the parapet and seat to Elamite methods, although it may be simply an adaptation of Sumerian ideas to meet Elamite requirements. There are also two large four-wheel chariots. The front of one is broken, but the body was a deep, rounded receptacle without a seat. 2600-2300 B.C.

Pézard et Pottier, *ASus.*, p. 138.

(1243) Ur, Diquqqeh.

U. 1629, 1290, 1257, 3064; B.M.

Outside the city a collection of clay objects were found in the cemetery of Diquqqeh. Among them were chariots with solid wheels with cogged rims and a pole for two horses. There were also numerous disconnected wheels, all with pronounced hubs and scalloped or cogged rims. U. 1290 and 1257 have been reconstructed as a complete chariot with the body U. 1629, but they do not really belong together, for the wheels are of cream clay, whereas the body is of red clay. 2300 B.C.

Woolley, *AJ.*, iii (1923), p. 333; v (1925), p. 19.

(1244) Ashur.

?

A series of model chariots. The front is very high and curves slightly backward. The top is trifoliate in shape, and the parapet then slopes down sharply and curves round the side, where it rises once more at the edge in a single foliate contour. The body of the chariot was balanced on the axle-tree and the wheels were solid, but decorated with groups of three lines radiating out from a small projecting hub, a motive suggestive of embryonic spokes. Apparently there was no seat, but the driver stood to drive. In some cases his figure is still preserved, a bearded man with arms extended to hold the reins. In the lower part of the chariot the holes for the pole and the axle are visible, but

those parts must have been of wood, and the wheels were secured by wooden pegs. 2300 B. C.

Andrae, *MDOG.*, Nr. 27 (1905), p. 27, fig. 1; Meissner, *AO.*, xv, p. 96, fig. 166.

(1245) Ashur.

Assur 21974, *i, h*, 22074, *k*, 21904, *e*; VA.

Fragmentary models of chariot fronts. The top is double-lobed and pierced a little below the edge by two large round holes. Possibly the ends of the upper edge were decorated with birds' heads like those found with the chariots. The front is usually divided into two registers by horizontal lines, and these registers are filled by rows of dots arranged vertically or diagonally so as to make a herringbone design. In some cases the design consists of wavy criss-cross lines suggestive of flowing water or a mountain mist, an interesting illustration of an early attempt at camouflage. Cream clay. These fragments were found in the temple rubbish-heaps in Courts D and E which consisted largely of the contents of earlier heaps. There are also two chariots identical in shape. The top is bi-lobed and ends at the outer corners in a point, probably decorated with a bird's head. The two holes below the upper rim are perfectly preserved, and so are those for the pole and axle. The wheels are solid and fit on to the projection on each side of the chariot, in reality the hollow protuberance from which the wooden axle issued. The wheels were threaded on to the ends of the axle-tree, and were held in position by a pin thrust through the axle where it projected from the hub. In this way the wheels were at an appreciable distance from the body of the chariot, and consequently could revolve more easily. The driver sat in the chariot and must have been completely screened by the high front, but he could look through the two top holes, whilst the warrior stood behind him on a little elevation or platform, and steadied himself by grasping the end peak of the side of the parapet. These two examples, which are perfect save for the wooden axle and pole, were found in Court E. 2300 B. C.

Andrae, *AIT.*, pp. 105f., pls. 60, 61, *a, e*, 62; Olmstead, *HofA.*, fig. 23.

(1246) Kish.

P. 96, 97; Louvre, Salle de Sarzec.

A number of model chariots, more or less fragmentary, were found at Tell-el-Bender. The usual type had a foliate front and low side walls, but about half-way along the sides was a projection, the handle by which the warrior steadied himself as he stood behind the seated driver. In one large example two stays fasten the seat to the front. A few specimens have a decorative motive. 2200 B. C.

De Genouillac, *PRAK.*, i, pp. 45-9, 60f., pl. 57, Nos. 17, 26, 42, 43, 67, 68, 75, 80, 100, 286, 291, 303-5; ii, pp. 21f., pl. xiv, 1.

(1247) Sippar.

Musée du Cinquantenaire, No. 266.

The front part of a votive chariot. 2100 B. C.

Zimmern, "*Die babyl. Samml. des Brüsseler Museums*", *ZA.*, xxxii (1915-19), p. 54.

(1248) Nippur.

C.B.S. 2451, &c.

No. 2451 is a small chariot model restored with two solid wheels, No. 15.489, and two horses, No. 15.482. The front has a bi-lobed upper edge pierced a little below the

top by two holes. Instead of continuing round the sides the parapet is cut down below the level of the tops of the wheels, so that the driver on his seat was protected only in front. His head is fairly well modelled, and he has strongly marked brows, a nose curving slightly downward at the tip, and a pointed beard; but his body is a mere slab and his arms are outstretched to hold the reins. In the lower part of the front is a large round hole for the pole which was of wood and has consequently perished. There are several other chariots, separate parts, wheels, horses, drivers. No. 12.212 is the body of a chariot, the front largely restored. Ht. cm. 9. Nos. 2441, 2442 are the wheels, but they are not a pair, and perhaps neither originally belonged to this chariot. They are both cogged and one is of red clay, the other of greyish-cream clay. Diameter cm. 9. The driver's body, placed on the seat, is a cast. No. 2854 is one horse, both hind legs restored. Cream clay. Ht. cm. 10, length cm. 10. The other horse is also mutilated, for only the body, right forelegs and right hind leg are original. Nos. 2741, 2731 compose a larger chariot with two horses (foreparts restored) and the driver. Nos. 15.488, 12.254 are models of chariots with cogged wheels. Two horses are harnessed to the second, and No. 2509 is the body of the driver with extended arms. The wheels have one peculiarity, they are decorated on the inner side with punched rings. These chariots are considered by some authorities to be quite late; but the excavators do not mention the chariots as having been found in Parthian graves, although they frequently allude to riders on horseback. The close resemblance which these chariots from Nippur bear to those found at Ur and at Kish, where the finds can be more accurately dated, inclines one to believe that these examples are also early, although not among the most archaic. It might be argued that the presence of the driver is a proof of late work, because the earliest chariots were thought of as those of the gods, and were consequently led in the ritual procession, not driven, as the limestone relief from Ur proves. But most of the little models have a seat for the driver, and in the examples of the older type from Ashur he was often found intact, still in position. These chariots from Nippur, although the work is unskilful, are not wantonly negligent like the works of the late period; on the contrary care has been taken to reproduce every detail, and if, as is probable, they were originally picked out in colour, the effect must have been quite realistic. 2000 B.C.

(1249) Kish.

Ashmolean Museum, Kish 1924.281, 1925.318.

There are certain models which have high bi-lobed fronts and a single pair of wheels, but the body of the chariot is in the shape of a bird. They vary in size and are of cream clay. 3000 B.C.

(1250) ?

Y.B.C. 10.069.

The well-preserved lower part of a chariot front with a hole in the middle of the projecting lower part for the pole. The upper part of the front is broken, but it was decorated with a relief representing a king or god trampling upon a prisoner portrayed on a smaller scale. The rim of the chariot front is carelessly moulded, for it is much thicker on the right side and is reproduced as double, whereas on the left it is single. This perhaps implies that the design was taken from a larger composition, and as it did not completely cover the field the right border was enlarged to fill the vacant space. In the field is the

king turned to right, but only the lower part of his figure is preserved. He wears a garment reaching to just above his knees, decorated with a fringed border. This garment was wrapped around him and the long embroidered end was drawn up over the girdle and hung down in front to below the edge of the fold which wraps round his body; the border of the overlap is ornamented with herringbone pattern. His legs are bare, and he sets his right foot on the shoulder of his prostrate enemy. This little man has thick hair cut short all round and perhaps covered by a turban, although it is difficult to distinguish details. His nose is large and decidedly curved, and he has a short pointed beard; he wears a long plain robe reaching to his ankles. He supports himself on his left elbow, but is crushed down under the weight of the conqueror's foot on his shoulder, therefore he seeks to resist the pressure by propping himself up with his right arm crossed in front of his body, the hand resting on the ground. Round his neck is a rope, the end of which the victor held in his left hand (part of his arm still remains); in his other hand the conqueror must have held an axe with which he was about to cleave the head of the victim. The treatment is very naturalistic, the prisoner's attitude being extraordinarily expressive of helpless subjection. The work is good and sharp. Greenish-yellow clay. Present ht. cm. 10.5, ht. of field preserved cm. 6.5, width cm. 6.8, width of forepart of chariot cm. 6.5, depth of body of chariot cm. 4.5. The whole scene can be reconstructed from the relief of Anubanini, or another stone relief depicting the conquest of Arrabhum and the country of Tabrâ, countries mentioned in a prism of Sargon of Agade and in documents of the reigns of Dungi and Bur-Sin. M. l'Abbé de Genouillac discusses the second relief (*RA.*, vii (1910), pp. 151-6, pl. v) and comments upon the inscription. The clay chariot front must have been made long after the original, for in spite of the excellence of the work it is stereotyped in treatment, and something of the crisp vigour of the first creation has been lost. There is no indication of landscape, such as one sees on the Stele of Naram-Sin, and the attitude of the figures is stiff and mannered, for the drawing is not entirely successful, the fallen man's position being a distorted attempt at foreshortening. The relief of Anubanini has been attributed to the time of Hammurabi; the evidence of the inscription on the other relief indicates that it was executed considerably earlier. The fictile copy may perhaps be work of the time of Dungi or his successors. 2400 B.C.

Fig. 301.

(1251) Ur.

?

The lower part of a very fragmentary chariot front reproducing the scene of the hero trampling upon his foe, a repetition of the former number, but with certain minor variations. The hero sets his foot upon his foe's leg, not on his shoulder. The vanquished man sits upright, supporting himself upon his left hand resting upon the ground, but raising his right in supplication. He is bearded and wears a pointed turban, different from the rounded Sumerian head-dress, and a long plain robe which reaches only to the knee, for his extended leg is absurdly lengthened. The design is farther from the original than the previous example. Deep cream clay. 2350 B.C.

(1252) Kish.

P. 16, 87; Louvre, Salle de Sarzec.

A series of chariot fronts, all fragmentary and all repeating the theme of the hero triumphing over his opponent. The hero strides forward; his right hand is lowered by his

side, and he sets his foot upon the body of the vanquished man who lies on his back with his knees raised, and one arm lifted to beg for mercy or to shield his head from the final blow. There is no sign of the rope, and the hero's pose resembles that of the god Martu striding forward armed with his mace; possibly the artist drew from both sources and endeavoured to fuse the two subjects. On one fragment, No. 20, only the lower limbs of the hero to a little below the knees are given, but the work is good and his richly embroidered robe is carefully rendered. The main portion of the stuff was strewn with rows of detached herringbone pattern, the wide border was ornamented with groups of two short vertical lines between the double horizontal lines which ran all round the edge. Most of the objects found in these excavations at Kish were of the time of Hammurabi or his immediate successors, but a few were considerably older. 2250 B.C.

De Genouillac, *PRAK.*, i, pp. 46, 48f., Nos. 20, 62, 95, pl. 56; ii, pp. 17, 21, pl. ix, 3, 5.

(1253) Kish.

P. 14, 93; Louvre, Salle de Sarzec.

Several fragmentary chariot fronts depict a god striding forward to right. Instead of the usual horned tiara he wears a rounded turban with a deep border and a garment like a shawl starting on his left hip, wound across his body, and thrown over his left shoulder whence the long end with embroidered border hangs down in front between his legs. His beard is in long detached strands blown back across his chest by the vehemence of his motion. His right arm is lowered and held well away from his body, the instinctive action of one in rapid movement. His left arm is bent on a level with his waist, and in his hand he holds a mace head downward. The side edges of the chariot front must have been picked out in colour like those of the gypsum relief of the goddess from Ashur, or the shell plaque found in the royal grave at Ur, for there are still traces of the horizontal incised lines to mark off the sections and hold the paint. Present ht. cm. 7.1, width cm. 5.9. The present height of P. 14 is cm. 9.1, width cm. 6.8. The well-preserved projecting forepart of P. 93 is squarely modelled and pierced by the hole for the pole. A moulding shaped like two pot-hooks turned downwards in opposite directions and bisected by a short vertical bar frames the two large spy-holes a little below the edge, and probably represents braces of wood or wicker bound with leather. In the field the whole figure of the god is preserved. His right arm hangs by his side with closed hand; in his left he holds diagonally a reversed mace. High up in the field to right is a four-rayed solar disc above a reversed crescent, and to left is an eight-rayed star. Ht. cm. 14.5, width cm. 7.3. All these models are of deep cream clay. Dr. Legrain has shown that this figure is one of the characteristic signs of the period following the Third Dynasty of Ur, and he has therefore named it the "Martu period" (*CB.* i, pp. 26-9). The god wore a garment quite distinct from the usual dress of the Sumero-Akkadian gods, and was above all things a warrior. He must have been introduced by the Amorites when they obtained dominion over Babylonia, for this personification of their god reveals the fact that he was always pictured as still wearing the garb of his wandering tribesmen. On certain of the cylinder seals his name is inscribed beside him, and that clue to his identity and his unusual appearance makes him one of the few gods we can name without fear of error. 2100 B.C.

De Genouillac, *PRAK.*, i, p. 47, No. 44, pl. iv, 5; ii, pp. 17, 21, pls. ix, 4, xi, 3; Figs. 302-4.

(1254) Kish.

P. 91, 94, 95; Louvre, Salle de Sarzec.

A fragmentary chariot front is broken at the bottom, but the top is bi-lobed, and two holes are pierced through it a little below the top edge and above the listel which separates the upper part from the main field. There is no indication of framework. In the field is a god walking to right. No beard is now visible, but he wears a turban and a short garment draped around him with the long end falling forward over his left shoulder. His right arm is lowered and he probably held some weapon; his left arm is extended from the elbow and he held some implement upright in front of him. Deep cream clay with faint traces of colour. Present ht. cm. 8.7, width cm. 5.5. On P. 94 there are traces of red and black colour on the relief, and a red St. Andrew's cross was painted on the inner side of the chariot front to mark the position of the stays. These traces of colour lead one to think that all the chariot fronts were originally painted, and that the finer and more minute details were in this medium only, and for that reason were not worked out in relief. There are several more or less broken chariot fronts which reproduce this subject. They are mostly of pale red clay baked deep cream. 2100 B.C.

De Genouillac, *PRAK.*, i, pp. 45, 48, 56, 60, 61, Nos. 15, 59, 205, 287, 291, 302, 306, 307; ii, p. 21, pl. xi, 2, 5, 6.

(1255) Kish.

P. 92; Louvre, Salle de Sarzec.

The top part of a chariot front. The contour is really square, but a double-lobed effect is produced by the moulding in relief of the framework, which scrupulously imitates the curved lines of the top sloping down to the horizontal line bordering the field and braced on each side by two short vertical bars, all made of wood or wicker bound with leather thongs. This moulding must have been picked out in colour which enhanced its resemblance to a real chariot. All that is preserved of the design in the field is the head and right shoulder of a god turned to right. He has a conical tiara, long flowing locks, and a beard in wavy or curly strands. He raises his right hand above his head and brandishes his mace. His strongly marked features, prominent nose curving down toward the tip, and hair flowing loose on his shoulders, bear no resemblance to those of a Sumerian, but are more like the Hittites as pictured in later Hittite art. His conical tiara and the vigour with which he brandishes his mace recall the relief of the Hittite thunder-god from Carchemish. Perhaps this forceful deity was brought into Babylonia in the time of Hammurabi with other foreign importations from the mountainous region of his origin. Present ht. cm. 6.3, width cm. 8.1. 2000 B.C.

De Genouillac, *PRAK.*, ii, p. 21, pl. iii, 4; Fig. 305.

(1256) Baghdad.

AO. 4502.

A mould for making decorated chariot fronts. As is always the case where the front bears a design in relief the front portion of the parapet is complete in itself, and there are no side wings. Two superimposed subjects are deeply engraven in incuse technique. A cast from the mould reveals the details of the design more clearly. In the narrow upper register where the two spy-holes are usually pierced their place is taken by two stars flanking the solar disc: perhaps this proves that this was a purely ceremonial chariot which was intended to be led in the procession, and therefore a driver was not required, and consequently no spy-holes were needed to enable him to see ahead. In the principal register a god stands facing to right, crowned by a horned tiara and wearing

a flounced robe draped diagonally. He has a long beard, one of the earliest examples of a beard arranged in horizontal and vertical bands, and his hair is turned up at the back in a *krobylos*. His left arm hangs by his side, but his right is stretched out from the elbow and he holds a symbol, a rod with seven balls branching out from it. His feet are set upon a conventional rendering of mountains, placed aslant to indicate that he tops the highest summits. Before him stands a worshipper, a bearded man wearing a turban and a fringed shawl. His right arm is folded across his body, but he raises his left in a gesture of adoration. The correct ritual act was to raise the right hand, but probably in this case the order was reversed, because the artist wished to emphasize the act of worship, a difficult feat if the further arm had to be thus depicted for one who was ignorant of the laws of foreshortening. In the lower register with its rapidly narrowing sides a single figure fills the reduced field, a man moving to left and carrying a stool on his shoulders. He is a slave or temple attendant, for his head is shaven and so is his face. He wears a short fringed tunic girt at the waist and reaching to just above his knees. He supports the stool on his right shoulder and reaches up with his left hand to steady it by the leg. At the base of the chariot front are traces of the tube through which the pole projected, and at the top is part of the bi-lobed edge braced by vertical stays. The figures are well drawn, the hands especially being admirably rendered, but the horned tiara is in wrong perspective, and in each case the heads and legs are in profile although the torsos are drawn frontally. The symbol held by the god is depicted on a fragment of the stele of Gudea (*Mon. Piot*, xvi, pl. ii, 3), and it can also be seen on certain early cylinder seals (Delaporte, *CCO.*, i, p. 22, pl. 11, fig. 13; p. 71, pl. 50, fig. 17). Sometimes the rod has five balls springing from it, at other times it has seven. Certain authorities place this piece in the time of Hammurabi, others as early as the reign of Dungi. The excellence of the work and the religious sentiment it displays tempt us to attribute it to the time of Ur-Nammu. 2450 B.C.

Heuzey, "*Petits Chars Chaldéo-Babyloniens en terre cuite*", *RA.*, vii (1910), pp. 115-20, pl. iii, 2; *OOA.*, pp. 38off., pl. xvi, 2; Meissner, *AO.*, xv, p. 63, fig. 113; *BuA.*, ii, p. 73; Mötefindt, *Klio*, xix (1923), p. 50; Cumont, *Fouilles de Doura-Europos*, p. 204, note 3.

(1257) Kish.

Ashmolean Museum, Kish 1924.495, 1926.257.

A model chariot front broken at the hole for the pole. It is bi-lobed, and two holes are pierced between the divisions of the framework. In the field on the right is a god with a four-horned tiara, hair in a *krobylos*, and a skirt which opens to allow him to set his foot upon a conventional mountain. His right arm is apparently lowered. Before him is a worshipper, wearing a turban and shawl, whose left arm is folded at his waist, his right raised in prayer. The figures are elongated and the relief is very low. In the second example the god seems to clasp the hand of the worshipper, but details are blurred. Above in the field are solar discs within crescents. Both fronts are of pale red clay baked cream. In the Musée du Cinquenaire is a chariot front apparently of this type (Speleers, *Les Arts de l'Asie Antérieure*, pl. xi, fig. 227). 2370 B.C.

(1258) ?

B.M. 118.068.

The left part of the bi-lobed top of a fragmentary chariot front is preserved, with the vertical stays and two holes. A god faces to right. He has a lofty four-horned tiara, but the upper part of his body seems nude; he has a square beard, and his hair at the

back is turned up in a *krobylos*. His right arm seems on a level with his waist, but a break occurs at this point. His left arm is raised from the elbow and he holds the ring and staff. Facing him is a worshipper on a smaller scale whose head and shoulder only remain. He is clean-shaven and wears a turban with a thick lower border. Across his neck one sees the line of the heavy shawl he wore. He raises his right hand in an attitude of prayer. In the field above his head is a solar disc on a stand, and above the head of the god is a reversed crescent, also on a stand. The work is pronouncedly archaistic in style, for the elegant figures are attenuated, and there is something *précieuse* in the treatment: the sharply cut features and beady eyes seem copied from a cylinder seal. The break runs through the god's body at the waist and the man is cut off at the shoulders. Very well purified, exceedingly fine whitish-cream clay. 2370 B.C.

Fig. 306.

(1259) Baghdad.

AO. 6687.

A model of a chariot complete save for the two wheels and the wooden pole and axle. It is a little two-wheeled chariot of very narrow dimensions, for the curve of the bi-lobed front is here very slight, and the two large holes almost touch the top rim. The upper register is filled by two reversed crescents, and all the space below is included in a single register containing the main subject, a bearded god seated facing to right upon a low seat with a curved back ending in a swan's neck. He has a horned tiara and a diagonally draped flounced robe. His hair is turned up at the back in a *krobylos* and his feet rest upon a stool. His left arm is folded at his waist, his right is extended from the elbow in a gesture of welcome or acceptance. In the field, to left of his head, is a solar disc on a stand. 2350 B.C.

Heuzey, *RA.*, vii (1910), pp. 115-20, pl. iii, 3; *OOA.*, pp. 38off., pl. xvi, 3; Jastrow, *Bildermappe*, fig. 101; Cumont, *Fouilles de Doura-Europos*, p. 204, note 3; Contenau, *MAO.*, p. 483, fig. 353.

(1260) Senkerekh.

Y.B.C.

A well-preserved chariot front with the greater part of the bi-lobed top, and also of the lateral projections sheathing the axle-tree and of the rectangular elevation in front, in the midst of which is a large hole, for the pole passed through it, and must have been secured by a wooden peg thrust through it where it projected between the actual front and the elevation which acted as a shield to the lower part of the front. The framework of the rim is well reproduced and consists of two horizontal bars, and above them is the curved edge of the outer rim. Between the upper horizontal bar and the curved rim are two holes. The field is not divided into two registers, but is entirely filled by a design of a bearded god standing with one foot upon a conventional mountain. He is crowned by a four-horned knobbed tiara, and has a long meticulously waved beard, and hair turned up at the back in a *krobylos*. The upper part of his body seems bare, but he wears a long skirt with rippling vertical folds which divides to allow free play to his left leg. He has three bracelets on each wrist. His left arm is folded across his waist, his right is extended from the elbow and he holds a lion-headed caduceus with a twisted stem. Above in the field is a reversed crescent upon a stand in the middle, flanked by two solar discs above reversed crescents. Deep cream clay. Ht. cm. 17.5, greatest width cm. 8.2,

projection of chariot cm. 9.5. The archaistic quality of the work is very marked; the figure is elongated and has a small head and thin body. The drawing of the tiara is incorrect, for it is rendered frontally, although it crowns a head in profile; the frontal torso is also absolutely inorganic. 2370 B.C.

Clay, *AA.*, v (1917, 1), p. 73, fig. 2; Fig. 307.

(1261) Senkereh.

B.M.(?).

A chariot front showing the bi-lobed top and part of the forepart with the hole for the pole. The outer corners of the rim are broken off, but the vertical stays and the two spy-holes are preserved. The narrow upper register is divided into two equal parts, the right one filled by a solar disc, the left one by a reversed crescent. The main register is filled by a design of a god facing to right with one foot upon a conventional mountain. He has a horned tiara, and wears a robe with a skirt which opens to give liberty to his left leg. His right arm is folded at his waist, his left is extended from the elbow, and he holds an implement, apparently a lion-headed sceptre. The design is much rubbed, and it is hard to distinguish details. 2400 B.C.

Loftus, *Chal. and Sus.*, pp. 258f., fig. in text; Heuzey, *RA.*, vii (1910), p. 115, fig. A, pl. iii, 1; *OOA.*, p. 379, pl. xvi, 1; *DP.*, vii, p. 25, note 1 (G. Jéquier).

(1262) Kish.

Louvre, Salle de Sarzec.

The lower part of a chariot front showing the lower limbs of a god(?) turned to right, and clad in a mantle or upper garment which opens at the side to show the fringed undergarment. On each side is a row of closely set rosettes. At the base of the fragment are traces of the hole for the pole. Present ht. cm. 7.5, width cm. 6.7. 2300 B.C.

De Genouillac, *PRAK.*, i, p. 46, No. 28, pls. 56, iv, 3.

(1263) Kish.

P. 98; Louvre, Salle de Sarzec.

A fragmentary chariot front broken at the top. The field is divided into two registers. In the upper one only the lower part of the figures remains. They are two in number; a god turned to left wears a girded robe falling back from his left leg, which he raises to set his foot upon a conventional mountain: in his lowered left hand he holds a curved scimitar. Opposite to him is a male being wearing a short garment reaching to just above his knees and with the long embroidered end hanging down in front, the garment worn by the hero who triumphs over his foe on certain chariot fronts (Nos. 1250-2). In the lower register two demigods with horned tiaras and garments girt round the waist face towards the middle; between them they support a large spherical vase standing on a tray which they steady by each placing one hand on the lid. The projecting forepart of the chariot is preserved and contains the hole for the pole. Pale red clay baked cream. Present ht. cm. 6.7, width cm. 6.3. 2300 B.C.

De Genouillac, *PRAK.*, ii, p. 22, pl. xi, 4; Fig. 308.

(1264) Nippur.

C.B.S. 15.399.

A fragmentary chariot front broken at the top, but showing traces of the holes at the bottom. In the field is a god seated upon a stool and turned to left. He wears a high horned tiara and a long flounced robe, and extends his right hand towards the worshipper

who stands facing him, apparently wearing a turban and a long robe. Between them is a high vase with a palm growing out of it. In the field high above their heads are three great sixteen-rayed solar discs above reversed crescents. The design is badly rubbed and scratched. Cream clay. Present ht. cm. 9, width cm. 6.5. On a label at the back is written: "See letter 18 May 1895." The stool used by the god is not an early type, and is often depicted on the cylinder seals. The scene is shown on a stele from Susa dated about 2500 B.C. (Schäfer-Andrae, *KAO.*, p. 641, fig. 477, 2). The vase with date-palm and bunches of fruit stands between the god Shamesh, who holds the ring and staff, and his worshipper; above in the field is a great star. But here the stunted figure of the worshipper and his attire recall works of the Kassite period, and the disproportionately large solar discs are indicative of the same epoch. 1800 B.C.

Exped. Photo. 368; Fig. 309.

(1265) Nippur.

C.B.S. 15.400.

The left upper portion of a fragmentary chariot front which apparently depicted a similar scene to that previously described, but here the figures were reversed. The god, who sits facing to right, has a cylindrical tiara with at least one pair of large horns; his hair is turned up at the back in a *krabylos* and he has a square beard. He wears a fringed robe, and his head and legs are in profile, whilst his torso is frontal. His left arm is bent on a level with his waist; his right is also bent and apparently he held some object. In front of him is part of the palm which stood in the ritual vase. At the top of the field are two of the three sixteen-rayed solar discs above reversed crescents. Pinkish-cream clay. Present ht. cm. 6.8, present width cm. 5.5. This example is even more decadent and the theme is clumsily reproduced. 1700 B.C.

Exped. Photo. 368; Fig. 310.

(1266) ?

Y.B.C. 2996.

A badly damaged chariot front which still shows traces of the two spy-holes, but it is broken off below the lower line of the field. In low relief is a man turned to right whose figure occupies the whole space. He is bearded and his hair is cropped close to his head. He wears a loin cloth reaching to just above his knees, and appears to have boots with upturned toes such as were worn at a later time by the Hittites. He is shooting with a mighty bow which he holds out with his left arm rigidly outstretched, while with his right hand he draws back the cord to release the arrow. Badly rubbed. Pale red clay. Present ht. cm. 10. The effect of boots with upturned toes may be due to faulty stamping, but Père V. Scheil writes (*RA.*, xv (1918), pp. 84f.): "There are a limited number of cylinder seals where Gilgamesh wears pointed shoes, sometimes terminated by a ball or pompon. One, B.M. 891, can be dated in the period of Naram-Sin or Sharganisharri. The idea of a mountain Gilgamesh, returned from Elam, dressed so differently from the men of the plain, cannot have made much way. It was a local and passing phase, and I think only a few Sumero-Akkadian cylinders can be found to recall it." Possibly this more recent fictile work portrayed a hero from a mountainous region, and was looked upon as a lucky talisman, because it would confer upon the owner some of the prowess of the hero. 2100 B.C.

Fig. 311.

(1267) Kish.

P. 88-90; Louvre, Salle de Sarzec.

At Kish several chariot fronts reproduce the subject of the archer aiming his arrow. One of the best preserved shows that the top of the front was bi-lobed and pierced by two holes, but without any moulding in relief. In the field the archer stands turned to right, just at the instant when the arrow was about to fly from his taut bow. He is bearded, but the design is too rubbed to show his garment. On the reverse side of P. 89 is the roughly incised head of a man wearing a turban. The clay of all these chariot fronts is pale red baked a deep cream which takes a pinkish or violet tinge according to the greater or less degree of heat applied to it. P. 90 measures at present ht. cm. 12, width cm. 6.5; P. 89 present ht. cm. 10.5. 2100 B.C.

De Genouillac, *PRAK.*, i, p. 60, No. 288; ii, p. 21, pls. v, 5, xi, 1, 7.

(1268) Kish.

Ashmolean Museum, Kish n. n.

The upper part of a model chariot front, the lobes traced by the framework only and pierced by two tiny holes. In the field is a god whose figure is blurred, but he seems to be Martu, for he wears a turban and advances to right. Facing him is Ishtar with her hair in a *krabylos*, and her quiver straps crossed on her chest. Her left arm is lowered, and in her raised right hand she holds a spear or bow. Very low relief. Cream clay. This scene is composed of two motives combined, Martu striding forward, and Ishtar with one foot on a lion or mountain. 2200 B.C.

(1269) Warka.

VA. 5974.

A fragmentary chariot front broken at the top: at the bottom are traces of the hole through which the pole passed. In low relief is the figure of a goddess standing upon a crouching lion. Her head and body are frontal, but her legs are in profile to right. Her figure is almost rubbed away, but she wears a horned tiara and a girded robe which falls back from the raised left leg, for that foot rests upon the beast's head. Her right arm is lowered and perhaps she held a curved scimitar, her left is extended from the elbow and she holds a rope attached to the lion's neck. Present ht. cm. 10, width cm. 6. Cream clay. 2350 B.C.

Jordan, *UW.*, p. 62, pl. 84, b.

(1270) ?

Y.B.C.

A fragmentary chariot front broken at the bottom of the field which is bordered by three ridges. In low relief is a goddess facing to right who wears a tiara and a belted robe which opens to leave her left leg bare. She stands upon a crouching lion. Her left arm is bent with the forearm extended, her right is lowered, for she held the curved scimitar. Much rubbed. Red clay. Present ht. cm. 9, width cm. 5.5. 2350 B.C.

(1271) ?

?

A chariot front, square in contour and pierced by two spy-holes. In the field is a goddess, turned to right, who stands upon a crouching lion. She has a knobbed tiara with a single pair of horns, and a robe which adheres to the upper part of her body is girt round the waist; the skirt falls back from her left leg, which is advanced and somewhat raised, for she sets her foot upon the lion's neck. She has a pretty oval face, and her hair is formally arranged with one lock reaching to her shoulders on either side and then

curling up into a spiral. Across her chest are the straps supporting her quiver, which can be seen over her right shoulder. She holds the curved scimitar and the bow. The lion is a powerful beast with a thick mane; it lies in the slothful attitude of an aged hound upon a series of imbrications representing mountains. In the upper right corner of the field is a seven-rayed star. This goddess, who must be Ishtar, is admirably portrayed, but there are still signs of archaism, for her head and body are frontal, whereas her legs are in profile: the design must have been copied from an earlier model. 2300 B.C.

Prinz, *AOS.*, pp. 73, 143, pl. xv, 1; Reimpell, *GBAK.*, p. 33, note 3.

(1272) Kish.

P. 85; Louvre, Salle de Sarzec.

A chariot front with the projecting forepart pierced by the hole for the pole. The top of the front is square, and the framework is imitated by a moulding in relief, almost certainly originally picked out in colour. In the field a goddess, turned to right, stands upon a lion. She holds the curved scimitar in her lowered left hand and the bow in her right. Her attire is identical with that described in the previous number. In the field to right is a six-rayed star. Much rubbed. Deep cream clay. Present ht. cm. 13.2, width cm. 8.5. There are other more fragmentary examples. 2300 B.C.

De Genouillac, *PRAK.*, i, p. 61, Nos. 300, 301; ii, p. 21, pl. viii, 1; Fig. 312.

(1273) Kish.

Ashmolean Museum; P. 83, 86; Louvre, Salle de Sarzec.

A chariot front with the forepart well preserved, a very high square projection pierced by the hole for the pole. The top of the front was square and a raised moulding represents the framework, forming two horizontal lines along the top and united by short vertical bars: within these parallel lines are the two spy-holes. The top moulding and the side rims must have been coloured red and black like the gypsum relief of the goddess from Ashur. In the field is a goddess turned to right who stands upon conventional mountains. She has a four-horned tiara and a robe with a wide belt which opens to give her left leg free play. In her lowered right hand she holds the curved scimitar, in her left, raised from the elbow, she grasps a lion-headed caduceus. In the upper corner of the field is a star with seven dots in relief around a central dot. This piece was found in a chamber at Uhaimer in the western part of the city of Kish, and probably represents the goddess Ishtar of her temple Emeta Ursag. A fragmentary duplicate of this relief was found during the French Excavations. It is of deep cream clay and measures ht. cm. 7, width cm. 6.7. 2100 B.C.

Langdon, *EatK.*, i, p. 67, pl. vii, 2; De Genouillac, *PRAK.*, i, p. 47, No. 47; ii, p. 21, pl. v, 2.

(1274) Kish.

P. 84; Louvre, Salle de Sarzec.

Part of a chariot front with very thick side rims divided into sections by pairs of horizontal lines at intervals. The goddess Ishtar stands upon a crouching lion. She has a four-horned tiara and a robe girded round the waist and with a full skirt which falls back from her raised left knee. The straps of her quiver cross on her chest and a bracelet adorns her left wrist. Her hair clusters round her neck and is apparently turned up in a chignon or *krobylos*, but two straight locks hang down on to her chest, one on each side. Her face is long, and she has big eyes and a triangular nose. Her right hand hangs open by her side, her left forearm was raised, but the hand is broken. The large head and

stunted body recall the works of the Kassite period; the gesture of the right hand is meaningless, because the artist evidently misunderstood the original action, that of grasping the curved scimitar. All that can be seen of the lion is a little bit of its head and ear. Thus in this relief one can discern the earliest symptoms of the peculiarities characteristic of Kassite style. Present ht. cm. 11.3, present width cm. 6.8. 1900 B.C.

De Genouillac, *PRAK.*, ii, p. 21, pl. ix, 2; Fig. 313.

(1275) Nippur.

C.B.S. 15.397.

A chariot front with a bi-lobed top outlined by a rim in relief in imitation of the framework of a real chariot. At the base the projecting forepart is partially preserved and shows the top half of the hole for the pole. In low relief in the field is a great caduceus, a mace-head flanked by two curved branches ending in lions' heads. The caduceus stands between two spears with loops at the top of the shaft, and on the point of each spear-head is a five-rayed solar disc within a crescent. Chalky cream clay. Present ht. cm. 9, width cm. 5. The lion-headed caduceus was a symbol of the god Ninurta, and the spears with loops attached are often seen on cylinder seals flanking the doors of a shrine, as they do in the clay model of a god in his shrine (No. 593). It has been suggested that the reliefs of a lion-headed caduceus are a shorthand symbol for the god himself (Nos. 1133-1134), and the theory is confirmed by this chariot front, for here the equivalent of the god, his sacred symbol, is flanked by the two spears signifying the doorway of a shrine. This symbol of the warlike god was an appropriate subject for the decoration of a votive war chariot. 2000 B.C.

Legrain, *MJ.*, xv (1924), p. 164, fig. 21; Exped. Photo. 370; Fig. 314.

(1276) Kish.

Ashmolean Museum, Kish 1923.382.

The top fragment of a model chariot front decorated below the framework by symbols only, a solar disc and a crescent on stands repeated in two registers, the lower ones on a smaller scale. The design is traced by broadly incised lines. Pale red clay baked cream. 2200 B.C.

(1277) Ur, al-'Ubaid.

TO. 532; B.M.

In the surface soil of the prehistoric cemetery was one half of a broad-beamed *belum* or native boat with a curled prow. It is of bright reddish clay with a band of dark red paint along the freeboard and over the curled prow. Present length cm. 12, width cm. 10. 3100 B.C.

Woolley, *Ur Ex.* i, pp. 153, 213, pl. xlviii.

(1278) Kish.

Ashmolean Museum, Kish 1926.478, 1927.328.

A boat of cream clay found in the pre-Sargonic stratum. The second example is of red clay, and may be of a later period. 2800 B.C.

Report of the Visitors of the Ashmolean Museum, 1927, p. 9.

(1279) Tello.

Louvre, Salle de Sarzec.

On the Tell-des-Tablettes near the threshold of the temple of Gimil-Sin part of a little model boat was discovered at a depth of one metre. The prow curves upward and ends in a knob. In Trench IX at a depth of m. 1.80 in tomb 27 there was the hind part

of another boat with its rudder. Boats played an important part in magical ceremonies, and the ritual texts frequently ordain that in given circumstances a boat of clay should be made and launched to bear away evil influences; at other times a small offering of grain and fruit was heaped up within them and they were buried under the floor. 2700–2400 B.C.

Cros, *NFT.*, p. 239, fig. in text, p. 148.

(1280) Ur.

B.M.; C.B.S.

Various models of boats were found, some with a high prow and stern, some made of the greasy greenish clay in use at an early age, others of well-purified cream clay. A certain number were found at the cemetery of Diquqqeh, and a few were discovered, together with cups and oblation vases, in drain pipes leading from the complex of building around the temple; they were therefore probably votive. 2500–2300 B.C.

Woolley, *AJ.*, iii (1923), p. 333; vi (1926), p. 399; viii (1928), p. 10.

(1281) Nippur.

C.B.S. 12.205.

A little boat of cream clay. 2500 B.C.

(1282) Babylon.

?

A series of flat-bottomed boats, sometimes with high prow and stern which curve over and occasionally end in volutes decorated with human heads. In another later type of boat the prow is adorned with a ram's horn. In the bottom of the boat crouches a roughly modelled creature, apparently the Sirruš dragon, for it always has a vulpine head and a snake's body. These boats were apparently regarded as apotropaic, and the creature inside perhaps belonged to Tiamat's brood. 700 B.C.

Koldewey, *WB.*, p. 251, figs. 176, 177; Sidney Smith, *JRAS.*, 1926, p. 712, note 46; Reuther, *ISB.*, pp. 30f., fig. 35.

(1283) Babylon.

?

In a Hellenistic brick grave on the Merkes was a little clay boat painted with red stripes. It lay with other objects in a row along the right leg of the corpse. It is interesting, because it shows for what a lengthy span of time the idea persisted in Babylonia. 300 B.C.

Koldewey, *MDOG.*, Nr. 47 (1911), p. 27.

(1284) Mesopotamia.

?

"Most ancient mounds contain a number of clay tools, hammers, adzes, hatchets, knives, and sickles." These tools are often models on a very small scale of flint originals, and were used as grave furniture; but some of the larger sickles are thought to have been in actual use; they became rapidly blunt, and therefore an enormous number were needed. They belong to the prehistoric period. Fourth millennium.

Rawlinson, *FGM.*, i, p. 95.

(1285) Eridu.

B.M. 115.340–9.

"Before the coming of the Sumerians the mound was occupied by a prehistoric race who originally emigrated from the East of the Caspian. . . . Their arrival at Abu

Shahreïn cannot be later than 4000 B. C., as the Sumerians were there in the third millennium. They used sickles of baked clay to reap their crops, in different sizes for men, women, and children, and left-handed as well as right-handed. Besides those found in the trenches about 180 perfect, or nearly perfect specimens were collected." Fourth millennium.

Thompson, *Archaeologia*, lxx (1918-20), pp. 118-21, pl. viiA; Hall, *JEA.*, viii (1922), p. 243; *CAH.*, i, pl. 62, a.

(1286) Ur.

U. 2819; B.M. 115.369; C.B.S.; Baghdad.

Various fragments of pottery sickles show that a prehistoric stratum existed at Ur. Those found at the prehistoric settlement near al-'Ubaid were of vitrified pottery. Nineteen were found near the temple of Ninkharsag, one being decorated with bands of black paint, and one discovered in the filling of Ur-Nammu's ziggurat terrace was painted white with black markings. Two examples of sickles unearthed at al-'Ubaid were fused together in baking, the second being a mass of six. The sickles usually have a sharp edge, and it is therefore highly probable that they were really intended for actual use in garnering the crops. Fourth millennium.

Thompson, *Archaeologia*, lxx (1918-20), pl. ix, 3rd row, No. 1; Hall, *JEA.*, viii (1922), pp. 244, 253, note 7; Woolley, *AJ.*, iv (1924), p. 345, pl. xlvii, 2; *Ur Ex.*, i, pp. 8, 48, 151, 212, pl. xv, 4, 5; *Sumerians*, p. 14.

(1287) Jemdet Nasr.

Ashmolean Museum, Kish 1926.480.

A large sickle of cream clay. "Pre-Sumerian, before 3300 B. C."

(1288) Eridu.

B.M. 115.346.

A votive axe of cream clay painted with brownish-black lines. J. E. Taylor in the course of his excavations also found "clay hatchets, hammers, chisel and strigil", and there is a full-sized sketch of one of them by Mr. Vaux in the Library of the Society of Antiquaries. Fourth millennium.

Hall, *JEA.*, viii (1922), p. 243; Taylor, *JRAS.*, xv (1855), p. 412, pl. ii, a-c, e, g.

(1289) Ur, al-'Ubaid.

TO. 38, 39, 41; B.M.; C.B.S.

A clay model of a copper hafted axe, length cm. 11, extreme width cm. 5.5, together with imitations of other stone and metal implements were found in the graves of the fourth millennium and earlier, or in the loose soil in the cemetery not far from the temple of Ninkharsag. Another weapon had a broad blade with two round holes in the middle and an imitation of cord binding. The greenish clay is of rather a greasy texture, and it is painted with lines and chevrons in rusty black. Length cm. 30, width cm. 8. Fourth millennium.

Hall, *JEA.*, viii (1922), p. 244; Woolley, *AJ.*, iv (1924), p. 345, pl. xlvii, b; *Ur Ex.*, i, pp. 152, 205, pl. xlv, 2.

(1290) Tello.

Louvre.

Votive clay implements came to light, a double-headed axe, simple ones, and other weapons. Fourth millennium.

De Sarzec, *DC.*, pl. 45, 5-8.

(1291) Kish.

?

A model battle-axe of burnt clay was found in burial 11 of Cemetery "A". It was provided with two holes through which the thongs which tied it to the handle were passed. The lower portion has a fairly good cutting edge. Length cm. 8.1, width cm. 7.8, greatest thickness cm. 16. 3000 B.C.

Mackay, *"A" Cemetery at Kish*, p. 20, pl. vii, No. 24.

(1292) Ashur.

?

In the temple deposit in Court E in the archaic temple of Ishtar was a little axe of burnt clay. It was bored through like a real axe, so that it could be fastened on to a wooden handle. Ht. cm. 5.4, length cm. 5.4, thickness cm. 3. The deposit seems to have belonged to the end of the third millennium, but it was largely composed of the contents of earlier dumps. This was the only piece of the kind found at Ashur and it must belong to the prehistoric age. 3000 B.C.

Andrae, *AIT.*, p. 105, pl. 61, A, B.

(1293) Ur, al-'Ubaid.

TO. 530, 424; B.M.

It is not possible to say if copper had yet been introduced at Ur, for no trace of it was found on the hut site or in the prehistoric graves. Yet the clay model knife looks as if it were derived from a metal prototype, although it might have been wood rather than metal. The knife was found in Grave 44, and is of greenish clay with black paint at the tip and along both edges of the blade, the lower end only of which still remains. Present length cm. 10.8, width cm. 3.9. A model of a flint instrument is curved and with a cutting edge on the concave side. Length cm. 12.2, width cm. 4.3. It was found loose in the soil and was possibly a model of a razor. Fourth millennium.

Woolley, *Ur Ex.*, i, pp. 152, 195, 211, 213, pl. xlviii.

(1294) Ur, al-'Ubaid.

TO. 40, 423; C.B.S.; Baghdad.

In Grave 21 of the prehistoric cemetery a model in painted pottery of a flint hoe was found next to a genuine flint of the same type. It was painted black on a greenish clay and measured length cm. 11, width cm. 6.1. Another model was found loose in the soil; the point was broken and missing. Present length cm. 11.5, width cm. 6.5. Fourth millennium.

Woolley, *AJ.*, iv (1924), p. 345, pl. xlvii, b; *Ur Ex.*, i, pp. 152, 192, 205, 211, pl. xlvi, 2.

(1295) Tello.

Louvre.

A model of an arrow head reproducing one of the types in silex which were found in the excavations. Ht. cm. 3, width cm. 2.2. Fourth millennium.

Cros. *NFT.*, p. 255, fig. in text.

(1296) Susa.

Coll. de Morgan, No. 316.

Models of baskets of various sizes and shapes. One example is of a perfectly round basket. They are marked with herringbone pattern to indicate the plaited rushes of which they were made. To commemorate the king's active participation in the work of building the temple, foundation figurines of Dungi show the king bearing a basket on his head like an ordinary workman, and the stele of Ur-Nammu pictures that ruler per-

forming the same act of humility. Perhaps these tiny model baskets were symbolic of the contribution each dedicant had made to the temple, either in kind or in actual labour. 2500 B.C.

(1297) Ur.

U. 3197, 6864; B.M.

A model of a drum consisting of two concave discs with serrated edges stuck together and containing little pebbles to make it rattle. It is pierced with six holes. There are numerous larger and smaller models of this type, mostly of cream clay. They resemble a cogged wheel, but are precisely like the great drum illustrated on the reliefs of Gudea and Ur-Nammu. Hence their meaning was prophylactic. 2300 B.C.

(1298) ?

Y.B.C. 10.043.

A rattle in the form of a drum with serrated edges. Each concave disc is divided into eight sections by incised lines radiating out from a central hole. Cream clay. Diameter cm. 9.5. 2300 B.C.

(1299) Bismayah.

University of Chicago Museum.

Rattles in the shape of drums with serrated edges. Cream clay. 2300 B.C.

Banks, *Bism.*, p. 310; Meissner, *BuA.*, i, p. 391, pl.-fig. 212; Fig. 315.

(1300) Nippur.

C.B.S.

A rattle in the shape of a cogged drum made of two concave discs stuck together and containing pebbles which rattle. Red clay. Diameter cm. 7. There is a smaller example. 2300 B.C.

Clay, *AA.*, v (1917, 1), p. 79, fig. 9.

(1301) Ur, al-'Ubaid.

TO. 259A-Z, AA-RR; Baghdad; C.B.S.; B.M. 114.201-5.

On the small isolated mound of al-'Ubaid three temples succeeded each other. A marble tablet shaped like a plano-convex brick was discovered, and it conveyed the important information that the earliest sanctuary was dedicated to the goddess Nin-kharsag by Aannipadda, King of Ur, son of Mesannipadda, a king of the First Dynasty of Ur. This building was violently destroyed and in its place rose a second shrine of flat burnt bricks, but nothing has so far revealed the name of the builder. The third temple was also made of burnt bricks, but they were stamped with the name of Dungi, the second king of the Third Dynasty of Ur. The first temple was richly adorned with friezes of white stone or shell on a background of black paste, picturing a scene of men milking cows. There were also a series of copper bulls lying down or in the act of rising. Besides these and other decorative elements there were a quantity of composite flowers, each one with eight petals composed alternately of red sandstone, white limestone, and bituminous paste; the centres are either red or white and the flowers have clay stems. A large lump of bitumen was stuck all round the tall corolla, sloping down toward the scalloped edge of the calyx, and in this the petals were set; bits of copper wire were looped behind each petal, and the ends were passed through holes in the calyx and then twisted together underneath, so that the petals should be securely fastened. Three parts of the way down the stalk there is another hole, and it has been suggested that the stalks were not hidden in the wall, but were set upright in shallow sockets, and that a

wire was run through all the line of holes, fastened to posts at each end and pulled taut, thus stringing the flowers together, but giving them a certain amount of play, so that they would sway and undulate in the breeze and create an impression of a field of flowers. There are several practical objections to this poetical idea, but however they were arranged, the flowers must have made a beautiful ornamental motive. On the west side of the temple stairs more than fifty complete or nearly complete flowers were found, and fragments of many more; on the east side only about fifteen were discovered. The total length of a flower varies from cm. 25 to cm. 37, and the calyx averages cm. 11.5 in diameter. 3100 B.C.

Hall, *JE.A.*, viii (1922), p. 249, pl. 30, 5; Legrain, *MJ.*, xv (1924), p. 23, fig. in text; Woolley, *Pennsylvania Gazette*, 1924, pp. 337-9; *AJ.*, iv (1924), pp. 339f., pl. xlv, c; *AJA.*, xxviii (1924), pp. 85f.; *Sumerians*, p. 41; Hall and Woolley, *Ur Ex.*, i, pp. 17, 40f., 81f., 118-20, pls. xii, 5, xxx, 1.

(1302) Nimrud.

VA. 3128.

In the North-West palace built by Ashurnasirpal a hand of clay was discovered. The fingers are clenched, but on the back of them there is an inscription which is of some importance both genealogically and as an intimation as to the builder of the palace. It runs as follows: "Palace of Ashurnasirpal, King of Assyria, son of Tukulti-Ninurta, King of Assyria, son of Adad-Nirari, King of Assyria, possession of the temple of Ninurta." Greatest length cm. 19, breadth cm. 14, thickness cm. 4.7. Another hand with a similar inscription, in part even better preserved, was found at the same time. Professor Lehmann-Haupt, who published this hand together with the other results of his expedition to Armenia and Mesopotamia, explains the significance of the object in this sense: these hands were the property of the temple of Ninurta and served, either in themselves or taken in conjunction with a larger context, to designate the treasury of the temple. The temple itself had fallen into ruins and it was necessary to rebuild it. Ashurnasirpal, who was the second founder of the city, undertook the task after he had erected his own palace, and in the meantime the temple treasures must have been brought into the newly-built palace for safety, a purely provisional measure. This theory is an interesting one, but there are certain objections which must be raised. If the fists were removed from the temple to the palace with the other treasures they must have belonged to the earlier treasury, and in that case how could they have been inscribed with the name of Ashurnasirpal? Secondly, if they were structural as the writer appears to believe, how was it that they had not perished when the rest of the temple fell into ruins, and why was it considered necessary to collect objects of so little intrinsic value? Thirdly, if they belonged to the treasury of the god why does the inscription begin "Palace of Ashurnasirpal"? There is nothing to prove that they ever belonged to the treasury, but if they did, one solution suggests itself: when the palace was built the treasury may have been definitely established in it, perhaps to ensure greater safety for the sacred objects; in fact a strong-room would, in that case, have been allotted to the god within the palace precincts. A more likely explanation is that when he built his palace Ashurnasirpal dedicated it to the god; in other words he constituted the god, or the College of Priests acting as the representative of the god, as nominal owner, in order to place it under divine protection; that is to say, he took out an insurance policy with the god as the other party in the deed. These inscribed fists may have been placed at intervals as records

of the contract, and to mark the boundaries of the property in question. In that case he was right in inscribing them with the phrase "Palace of Ashurnasirpal . . . possession of the temple of Ninurta"; it also explains why his superscription was so formally worded; the document was equivalent to a legal one, and the contracting parties must be precisely designated. 884-859 B.C.

Lehmann-Haupt, *Materialien*, pp. 23f., fig. 9; Luckenbill, *Anc. Records*, i, p. 194, No. 533.

(1303) Nimrud.

B.M. 90.701-6, 90.964, 90.976, 90.977, 115.635.

A series of hands with the fingers clenched are very roughly blocked out, and the lower part where the wrist should be is simply a square stump to be stuck into the wall. Some writers believed these hands were consoles to support an upper architectural member, but the fists present no smooth surface suitable for such a purpose. A few of the hands are rudimentary in appearance, because they were only the core for a copper sheathing, and in that case the sheathing shows that the finger nails and knuckles were accurately rendered, thus demonstrating that they were meant to be seen, and therefore could not have been pressed flat against the wall or concealed by an architectural member resting upon them. Most of them have an inscription referring to Ashurnasirpal, and they were all found in or near the North-West palace built by that ruler. Fists of this type were in favour for a very limited period, for they are found only in buildings of Ashurnasirpal, or possibly those of his son Shalmanesar, and never at any other time.

George Smith in his account of his excavations at Nimrud states that on various occasions in the North-West palace he found these fists *in situ*. He writes: "At Nimrud I found the position of those curious rude models of hands which were placed in the wall fist upwards, their object was probably to preserve the place against evil spirits. The inscription on one I read: 'Palace of Ashurnasirpal, King of Nations, King of Assyria, son of Tukulti-Ninurta, King of Nations, King of Assyria, son of Adad-Nirari, King of Nations, King of Assyria.'" In another place he speaks of a brick wall of the North-West palace and adds: "This wall was partly broken down, and in clearing away the rubbish there appeared a model of a fist planted upright in the wall, embedded in mortar between the bricks. On the fingers of the fist was an inscription of Ashurnasirpal." Once again he mentions: "When passing through the tunnel cut through the main wall of the temple [of Ninurta] by some former excavator, a terra-cotta model of a hand which had once been embedded in the upper part of the wall fell from the roof of the tunnel, and I subsequently found a second of these objects." These statements are very important, for they establish certain facts as to the function and location of these fists. Firstly, they had no structural purpose and did not support anything; they did not project from the wall, but were stuck upright in the masonry when it was being built, and this proves that they could not have been transported from elsewhere as a temporary measure. Then it also proves that they were not all found in one spot, but were scattered throughout the palace and the buildings which connected it with the temple. Lastly it shows that many, and presumably originally all of the hands bore an inscription, always worded in much the same manner. All these facts confirm the theory that the fists had a magical meaning. They were embedded in the walls at intervals to mark the limits of the property, but for that purpose a little tablet or strip would have sufficed. They were made in this particular form to enhance their magic properties and as an intimation

that the god could hold his own, or as an exhortation to hold fast that which is good. 884-859 B. C.

George Smith, *ADisc.*, pp. 75f., 429, fig. in text; Birch, *Hist. of Anc. Pottery*, p. 88; Fossey, *Magie Assy.*, p. 114; *ERE.*, iii, art. "Charms" (R. Campbell Thompson), p. 411.

(1304) Nimrud.

B.M.

"From Nimrud [come] some corbels of blue fayence, the under part modelled to represent the five fingers of a hand." These hands were found in the North-West palace and were all inscribed with the usual phrases. As such a number of hands were found in one building, and as they differed considerably in appearance, some being quite rough, but inscribed with the essential formula, others being sheathed with copper, and yet others covered with blue glaze, one must conclude that they were finished off in accordance with the way in which they were to be used; roughly finished hands were embedded in the walls; where for some reason this was not convenient, hands covered with copper or glaze protruded from the walls, and were embellished in harmony with the style of the room in which they were placed. This would explain how it was that the excavators found them at various points when cutting trial trenches, and it is a further argument for believing that this was the method in use to label every part of the palace as the property of the god. 884-859 B. C.

Layard, *MofN.*, i, pl. 184, Nos. 14, 16; Birch, *Hist. of Anc. Pottery*, p. 89, fig. 85; *Guide*, p. 111.

(1305) Nineveh.

B.M.

A clay fist on which is inscribed the following dedication: "Ashurnasirpal, viceroy of Enlil, priest of Ašur, son of Tukulti-Ninurta, viceroy of Enlil, priest of Ašur, son of Adad-Nirari, viceroy of Enlil, priest of Ašur. Property of the Temple of Ishtar of Nineveh." 884-859 B. C.

Cat. Kouyunjik Coll., p. 75; Luckenbill, *Anc. Records*, i, p. 197, No. 547.

(1306) Ashur.

VA. 9464, 9977, 9909, 10317a, b, 10334.

In the fortifications certain hands were found which were explained as consoles to bear up the mouldings of the enamelled frieze. One example seems to have decorated a corner, for it is rounded and consists of ten fingers, that is, the two fists held touching one another. In some cases the finger-nails are carefully rendered. One fist, No. 9464, was found south of the Lower Gate. Only the badly damaged four-fingered hand and part of the upper end of the handle are preserved, but inscribed on both sides of the latter are the beginnings of fourteen lines of an inscription. Sufficient remains to show that it was Shalmanesar who made the dedication, but it is uncertain to which building he refers, although it was probably the Gurgurri Gate, because in the fourteenth line the name of Ashurdan occurs, and he is known to have rebuilt that gate, but no other inscriptions have yet been found to prove that he worked anywhere else. This inscription appears to have been almost identical with one on a clay nail in which Shalmanesar declares that he restored the gate built by his ancestor Ashurdan. 859-824 B. C.

Andrae, *FWA.*, pp. 7, 36, 43, fig. 5, pls. lxxix, cii; Meissner, *AO.*, xv, p. 115, fig. 198.

(1307) Senkereh.

Perished.

"An urn contained a piece of dark brown unbaked clay, moulded into the form of a human hand and arm, ten inches in length, which fell to pieces with its own weight." The city of Larsa disappears from history after the time of Hammurabi, so this piece cannot be dated later than the close of the third millennium. 2100 B.C.

Loftus, *Chal. and Sus.*, p. 234.

(1308) Kish.

P. 62; Louvre, Salle de Sarzec.

A mould for modelling a woman's hand and wrist with three bracelets. It is about half life size and the work is very fine. Length cm. 10.6, width cm. 4.8. One might think that this piece was a votive offering made to be dedicated in some sanctuary as a thank-offering for a cure. But the workmanship is unusually fine and delicate for such an object, and therefore it might be an artist's model, used in a studio to teach the students how to model an elegant hand and arm. But the specimen from Senkereh proves that such pieces were buried in graves, and they must have had some apotropaic significance now hidden from us. Perhaps this example was made for the tomb of some wealthy person, whereas humble people had to be content with hands more roughly modelled in unbaked clay which lasted only as long as the object was not exposed to the air. As most of the finds from these excavations at Kish were of the time of Hammurabi and his immediate successors, this model must belong approximately to the same date as that we have assigned to the one from Senkereh. 2100 B.C.

De Genouillac, *PRAK.*, ii, p. 20, pl. iv, 2.

(1309) Babylon(?).

B.M. 92.687.

On a late Babylonian tablet is inscribed a map of the world which purports to be a copy of an older original. The Babylonians thought that their own land and the countries near it resembled a round disc encircled by the ocean which is rendered by a broad ring round the central portion of the map. The river Euphrates flows through the midst of the earth, and the city of Babylon is a rectangle placed just above the middle of the map. Other cities and districts are marked by circles, mostly with the name written on them, but not arranged in any geographical order. The marshy region in the south is depicted by a rectangular projection. Beyond the 'Circular River' the Babylonians vaguely imagined other lands, and these are indicated by a series of triangles with their bases resting on the edge of the circle. The early cartographer notes the exact distance between them and adds a short description. For instance, in a southerly direction on a triangle now nearly effaced is written: "The place where the sun is not seen." A text explaining the map was appended to it, but it is too fragmentary to allow one to judge of the contents. 600 B.C.

CT., xxii, p. 12, pl. 48; *Guide*, p. 174, fig. in text; Handcock, *Mesop. Arch.*, p. 116; Meissner, *BuA.*, ii, p. 378, fig. 41; *Klio*, xix (1923-5), pp. 97-100, fig. in text; Contenau, *CAB.*, p. 15, fig. 2; von Starck, *Bab. u. Assy.*, p. 347; *RLV.*, xi, art. "Religion" (E. Unger), p. 116; xiii, art. "Tabula" (E. Unger), p. 167; Sidney Smith, *EHA.*, p. 85, fig. 8; Woolley, *Sumerians*, p. 111, pl. 22; Jeremias, *HAOG.*, 2te Aufl. (1929), p. 151, figs. 89, 90.

(1310) ?

B.M. 50.644.

A fragment of a map of the northern part of Babylonia marking the position of the city of Sippar, the river Euphrates, and a canal. 700 B.C.

CT., xxii, p. 12, pl. 49; Meissner, *BuA.*, ii, p. 378; Zimmern, *Zum babyl. Neujahrsfest*, ii, p. 52, note 2; *RLV.*, xiii, art. "Tabula" (E. Unger), p. 167.

(1311) ?

B.M. 73.319.

A fragment of a tablet inscribed with a map of a city. A temple is marked on the main street, and it is described as that of Enlil. Therefore the plan probably represented a section of the city of Nippur with its chief temple. 700 B.C.

CT., xxii, p. 13, pl. 49; Handcock, *Mesop. Arch.*, p. 116; Zimmern, *Zum babyl. Neujahrsfest*, ii, p. 52, note 2.

(1312) Nippur.

C.B.S. 13.885.

In the ancient pot, which contained the various items of the little archaeological collection discovered in the library at Nippur, was a broken tablet bearing part of a plan of the city of Nippur, recognized as such because the ideogram of "the city of Bel", that is, Nippur, was written in the middle of the fragment. It is important because it marks the position of E-kur, the temple of Enlil. The irregular boundary walls of the sacred enclosure are clearly indicated, pierced at intervals by gates, and below them on two sides were terraces stretching between the walls and a wide moat. Across the precinct ran a small canal, and other larger ones are given beyond the boundaries. The accuracy of the plan has been proved by the excavations, but the form of the temple enclosure appears to agree with that of the time of Naram-Sin; the present plan may well be a copy of an older original, but it must have itself been regarded as an antiquity when it was gathered up by the collector and placed for safety in the pot with his other archaeological treasures. 2400 B.C.

Fisher, *Excav. at Nippur*, i, p. 12, pl. i; Hilprecht, *Expl.*, p. 519, fig. in text; Clay, *Light from Babel*, p. 293, fig. p. 111; *Records of the Past*, ii (1903), p. 60, fig. p. 59; Botheimer, *Babyl. u. Assy.*, ii, fig. 54; King, *HSA.*, p. 87, fig. in text; Frank, *KGB.*, i, 2tes Heft, 39, 1; Jeremias, *ATAO.*, p. 617, fig. 287; *HAOG.*, p. 185, fig. 119; Meissner, *BuA.*, ii, p. 377, pl.-fig. 54; *RLV.*, xiii, art. "Tabula" (E. Unger), p. 167; Exped. Photo. 223; Fig. 316.

(1313) ?

B.M. 35.385.

A broken tablet with part of a plan of a city labelled "Tuba". This city may perhaps be identified with the Elamite city Tûbu conquered by Ashurbanipal. The course of a river or canal flowing outside the city walls is indicated on the upper side of the city; on the opposite side the site of one of the city gates named the "Gate of Shamash" is marked. 2000 B.C.

CT. xxii, p. 12, pl. 49; *Guide*, p. 174; Handcock, *Mesop. Arch.*, p. 116; Meissner, *BuA.*, ii, p. 378; *RLV.*, xiii, art. "Tabula" (E. Unger), p. 167.

(1314) Tello.

Louvre.

Fragments of maps, or of a single map, which give the courses of various rivers and canals, one labelled "The Canal Luma-din-shar", a canal said to have been cut by

Eannatum. On another fragmentary plan of a tract of land the surveyor has carefully noted the measurements of every portion. From the style of the characters these maps must belong to the period of Sargon of Agade or Naram-Sin. 2700 B.C.

Thureau-Dangin, *RA.*, iv (1898), pp. 24f., figs. in text.

(1315) ? B.M. 31.483.

A tablet which marks the plan of an estate and defines its boundaries. 2400 B.C.

Guide, p. 174; Handcock, *Mesop. Arch.*, p. 116.

(1316) Nippur. C.B.S.

A clay tablet on which the ancient surveyor drew a plan of a certain area outside the city of Nippur. It was a tract of agricultural land, consisting of fields, marsh lands, and villages separated by canals which drained the whole district. Part of it seems to have been property settled by royal decree upon the religious order of *bârû* priests who evidently drew a large part of their revenue from it. The sections of land are all named, for instance, "the field of the *bârû* priest", "Field of Marduk" in which lay a large village called "the House of Marduk", "the field of the palace", "marsh land of the city of Hamru", this last a valuable possession, for from the marshes the indispensable supply of reeds was cut. Another large field is called "of the table of the *bârû* priest", clearly showing the intention of the donor. In the extreme north-east corner of the map is the town of Kar-Nusku which is mentioned in the temple accounts of Nippur as supplying sheep and grain for the support of the temple priests. The whole map is discussed in detail by Professor Langdon, who furnishes a commentary and explains some of the terms used. 2200 B.C.

Langdon, *MJ.*, vii (1916), pp. 263-8, figs. 202, 203; *RLV.*, xiii, "Tabula" (E. Unger), p. 167.

(1317) Tello. Louvre.

A large tablet, of which only two detached fragments remain, was covered on the obverse with the complicated plan of a building. It may have been a big country residence, for on the reverse is a mutilated inscription referring to the male and female slaves of the estate, and quoting the date as the time of Naram-Sin. Another tablet is almost complete and gives the plan of a house with all the measurements inscribed upon it. 2700 B.C.

Thureau-Dangin, *RA.*, iv (1898), p. 21, fig. in text.

(1318) Tello. Louvre.

A plan of a fortress of an early type which may be compared with the plan on the architect's board of the statue of Gudea. This, however, is of earlier date, for the characters inscribed upon it are of the period of Sargon of Agade or Naram-Sin. 2700 B.C.

Thureau-Dangin, *RA.*, iv (1898), p. 24, fig. in text.

(1319) ? B.M. 68.840-5.

Various pieces of a large tablet inscribed with the plan of a building which, from the scale, seems to have been a royal palace. All the measurements of the covered portions are given and also those of the open courts. 700 B.C.

CT., xxii, p. 13, pl. 50; Meissner, *BuA.*, i, p. 274.

(1320) Kish.

P. 135, 136; Louvre, Salle de Sarzec.

On both sides of one tablet are plans of a house with a few indications of measurements. The tablet itself measures cm. 6.5 by 5.6. On another tablet of unbaked clay is a plan of a building, also with certain measurements. The dimensions are cm. 4.5 by 4.1. On both sides of a fine lenticular tablet were plans of houses; one consisted of four rooms, the other of ten or twelve. Indications of measurements are given only on the obverse. Diameter cm. 9.8. A fourth tablet also had plans of houses incised on both faces. 2100 B.C.

De Genouillac, *PRAK.*, ii, pp. 24f., 43, pls. xii, 1, 4, 5; 39, D. 30; 54, 1, 2, No. 107; *RLV.*, xiii, art. "Tabula" (E. Unger), p. 167.

(1321) Susa.

?

Two fragmentary tablets of unbaked clay have designs of walls traced upon them. Both are plans of buildings with a complex of big and little rooms, a court, a drainage well, and possibly a staircase. 2000 B.C.

DP., xii, p. 77 (De Mecquenem), figs. 38, 39.

(1322) Obtained in Baghdad.

VAT. 413.

A tablet broken into four pieces, three of which fit together; the fourth, which also belongs, was a corner bit, but the connecting fragments which joined it to the other parts are missing. The plan incised upon it is that of a large court surrounded by rooms of various sizes, some of them opening on to it, and beyond these again is a complex of big and little chambers. At the top is an open area called "the Field of the Palace", and down below is a canal; another canal is labelled "Canal Arahtu", which discloses the fact that this was a plan of the city of Babylon, and the building must have been the residence of an earlier king on the site afterwards occupied by the palace of Nebuchadnezzar. The mixed Babylonian and Assyrian style of the inscriptions and the character of the script seem to belong to the time of Sargon. 720 B.C.

Borchardt, *SBPAW.*, 1881, pp. 129-37, fig. in text; Meissner, *BuA.*, i, p. 274, pl.-fig. 154; ii, p. 378; Zimmern, *Zum babyl. Neujahrsfest*, ii, pp. 51f.; *RLV.*, xiii, art. "Tabula" (E. Unger), p. 167.

(1323) Fara.

VAT. 9128.

Clay tablets were sometimes used by artists to make tentative sketches or rough drafts for the designs which they afterwards executed on a larger scale in stone or marble. In the trial trenches at Fara many clay sealings of a very archaic type were found, a clay tablet with very primitive cuneiform characters incised upon it, and other tablets decorated with incised lines, sketches of bulls, bull-men and other objects. "In Trench 1 clay tablets were discovered with sketches representing for the most part animals and men in outline; they give proof of great sureness of draughtsmanship and often even traces of corrections. The sculpture found is nearest to the Stele of the Vultures and the works of Ur-Nina of Tello." 2900 B.C.

MDOG., Nr. 15 (1902), p. 9; Nr. 17 (1903), p. 8; Weber, *Amtl. Ber. a. d. Preuss. Kunstsamml.*, xlix (1928), pp. 29-32, figs. 1-4.

(1324) Nippur.

I.O.M.

In the temple library a number of sketches were discovered. Some of them may have been school exercises used by pupils who were learning to draw. One design is

executed in an almost childish manner, and both in subject and style it recalls certain backs of thrones from Ur (No. 1222). A large bird faces to left; it is given in outline only, but a line of herringbone pattern along the middle denotes the position of the wing. It has a long neck and broad bill like the birds of Bau. Above it is the branch of a tree with palmlike leaves, and a little bird perches upon the branch. It has been suggested that the design is a caricature; but caricatures are practically unknown at an early period, or at least were not preserved with care. The thrones from Ur and Susa demonstrate with how naive an art a serious production was sometimes decorated. Only the middle portion of the drawing from Nippur remains, and therefore one cannot dogmatize as to the purpose of the whole when complete. Its likeness to the thrones leads one to believe that it may be of the same date. 2300 B.C.

Hilprecht, *ABT.*, p. 59, fig. 41; *Expl.*, p. 527.

(1325) Senkereh.

B.M. 116.414.

A tablet with a drawing carefully incised in outline represents a clean-shaven man walking to left. His head also seems to be shaven, and he wears a garment reaching to his knees with short sleeves and an embroidered hem adorned with chevrons. He raises his right hand with open palm in a gesture of supplication and holds a lute by the long handle in his left. Pale red clay. His head and legs are in profile, but his body is entirely frontal, an incongruity partially hidden by the foldless garment. His raised hand is grotesquely large, perhaps to emphasize that the important element in the scene is the act of worship he performs. Corrections have been made in the design, and the earlier faulty lines can still be traced, especially round the profile of the face. 2300 B.C.

Fig. 317.

(1326) Nippur.

C.B.S. 13.887.

The finest of all these sketches is badly broken, but it represented a winged demon standing with arm outstretched to grasp the hind leg of a fantastic creature, a griffin with great wings, a birdlike head and a body half smooth, half covered with tufts of hair. The leg-joint is pierced by an arrow. The demon holds his prey upside down and his arm is like a lion's foreleg; his vast wings stretch straight out and make a background to his figure. In the lower part of the field, near the right edge, is a plumelike tail like that of dragons in the time of the Third Dynasty of Ur (Nos. 459, 942, 1041). The work is exquisitely fine. The whole composition was probably symmetrical, for the closest parallel is a seal of Eriba-Adad I (Unger, *Assyr. u. Bab. Kunst*, p. 99, No. 21) showing a demon grasping a griffin upside down in each hand. The technique of the drawing may be compared with the relief of Ashurbanipal spearing a lion (No. 716), and the spirited *élan* of the design recalls the scene of Marduk's contest with the demon. 650 B.C.

Legrain, *CB.*, p. 362, pl. xlix, No. 1062; Fig. 318.

(1327) Nippur.

C.B.S. 13.892.

A fragmentary tablet with a drawing of the leg of a creature covered with tufts of hair; the lower part is like the leg of a bird of prey, and it is pierced at the joint by an arrow. The creature's tail is the plume or brushlike appendage seen on the other drawing, and apparently this design was part of a similar composition, but the work is not so fine. 650 B.C.

Legrain, *CB.*, p. 362, pl. xlix, No. 1061; Figs. 319, 320.

(1328) Ur.

B.M. 116.533.

A fragmentary clay tablet with a drawing in outline of the hind quarters of a lion (?). The tablet is of greyish-red clay, the design is incised and filled in with white. Although the drawing is rather crude it may have served as a rough draft for a work of sculpture. 2000 B.C.

(1329) Nippur.

C.B.S. 13.886, 13.889.

In the temple library a number of sketches were discovered. They are of various periods and some of them may have been school studies, but others were perhaps really drafts for more elaborate designs. Among them is a sketch of a chariot with six-spoked wheels drawn by two horses. The drawing was made by a somewhat inexperienced hand, but the composition is quite advanced. Another fragment shows the hand of the driver; it seems much better drawn than the larger work. 2000 B.C.

Hilprecht, *Expl.*, p. 527; Legrain, *CB.*, p. 362, pl. 1, Nos. 1063, 1065.

(1330) Babylon.

VA.

A small piece of a tablet with a sketch of Enkidu incised in outline. He is bearded and has the ears, legs, and tail of a bull. He wears a horned tiara and a girdle ornamented with herringbone pattern. His face and body are frontal, but his lower limbs are in profile, and his arms are stretched out to his left to grasp the horn of what must have been a stag, for it is branched. 2000 B.C.

(1331) Ashur.

VA.

A sketch for a design incised on a bright red tablet. A bearded man wearing a conical turban and what looks like a sleeved tunic walks to right. Beyond him was a water-buffalo, for traces of one long curving horn and of an ear appear to right of the man. The fragment is quite small. 750 B.C.

(1332) Babylon.

VA.

In the Inner City on the Merkes, under the pavement of a late Kassite house, a number of sketches on tablets came to light. A lion attacking a boar is a spirited scene: others represent a bull walking to right, a long-horned ox browsing on a tree, the head of an ibex, and horses with chariots. A curious series are those depicting serpents twisted into knots and braids, each one more elaborate than the last. 1400 B.C.

Koldewey, *WB.*, p. 239, fig. 159; Meissner, *BuA.*, i, p. 236; Reuther, *ISB.*, p. 18, pl. 7, d-g.

(1333) Nippur.

C.B.S. 13.890.

A broken tablet with a sketch of the hind-quarters of a bull walking to right. Cream clay. 600 B.C.

Legrain, *CB.*, p. 362, pl. 1, No. 1064.

(1334) Nippur.

C.B.S.

Courses of instruction in writing and drawing must have been offered in the school attached to the temple. A few of the tablets found in the library contain exercises in drawing horizontal and parallel lines, zig-zags, lozenges, and lines arranged in squares or other geometrical figures. From these the pupil seems to have advanced through gradual stages to freehand drawing from nature, for bits of tablets are found with incised designs of portions of animals or trees, and even entire compositions. 2000 B.C.

Hilprecht, *Expl.*, p. 527.

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FIG. 1

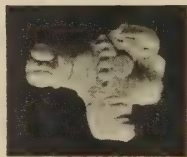


FIG. 3



FIG. 2



FIG. 4

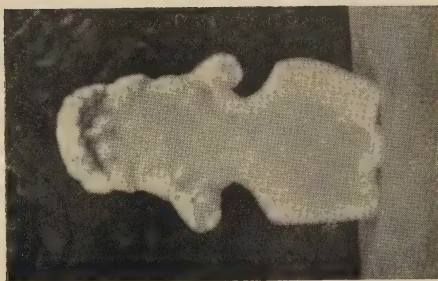


FIG. 5



FIG. 6



FIG. 7



FIG. 8



FIG. 9



FIG. 10



FIG. 11



FIG. 12



FIG. 13

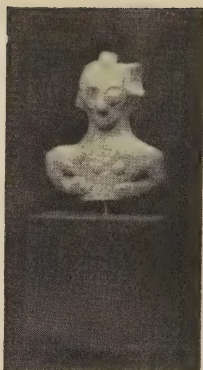


FIG. 14

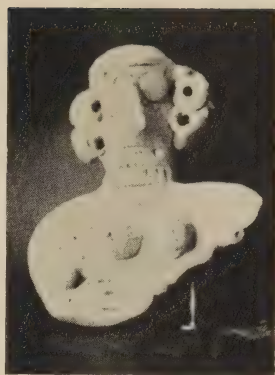


FIG. 15



FIG. 16



FIG. 17



FIG. 18

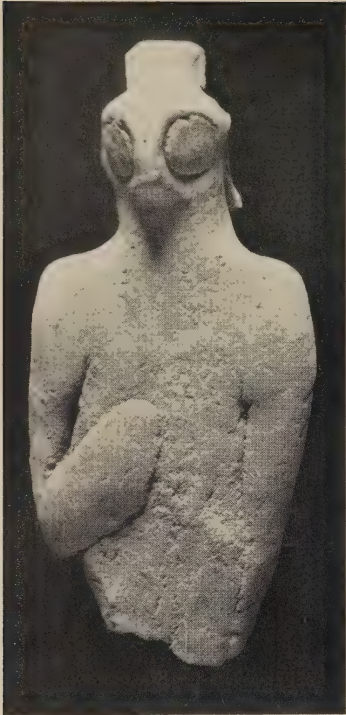


FIG. 19



FIG. 20



FIG. 21



FIG. 22



FIG. 23



FIG. 24



FIG. 25



FIG. 26



FIG. 27



FIG. 28



FIG. 29



FIG. 30

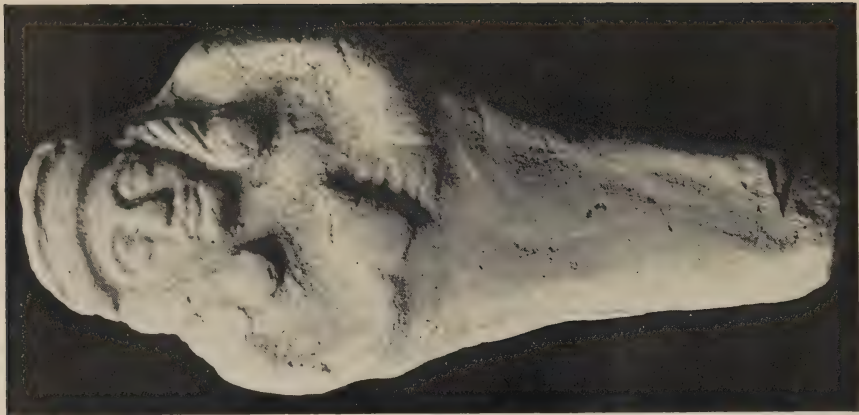


FIG. 33



FIG. 32

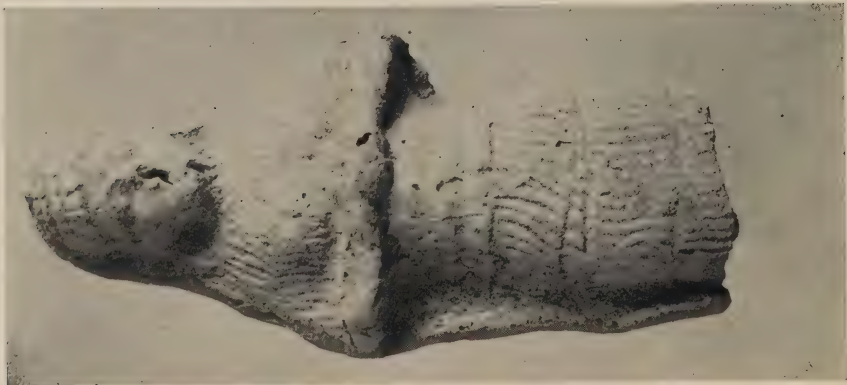


FIG. 31

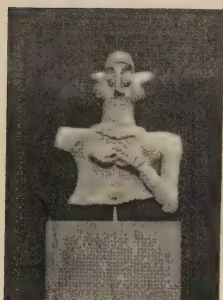


FIG. 34



FIG. 38



FIG. 39

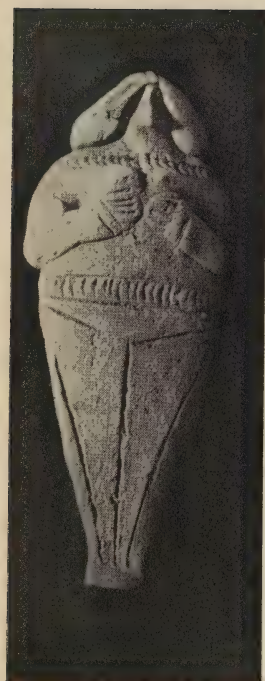


FIG. 35

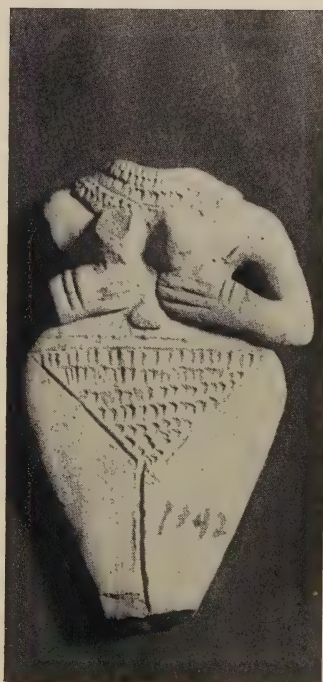


FIG. 36

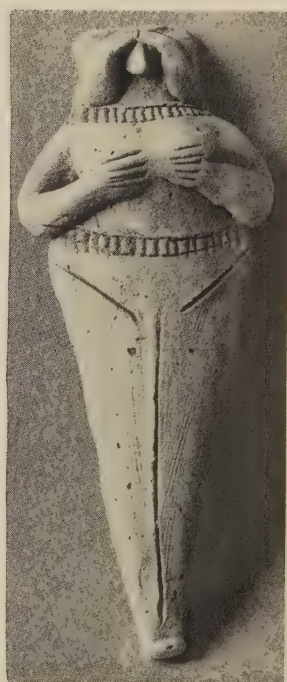


FIG. 37



FIG. 40



FIG. 41



FIG. 42



FIG. 43



FIG. 44



FIG. 45



FIG. 46

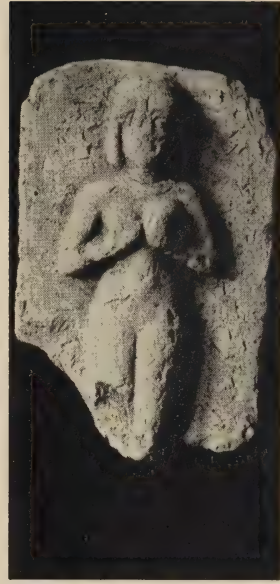


FIG. 47



FIG. 48

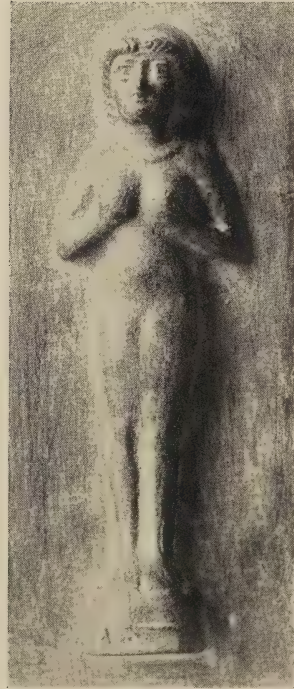


FIG. 49



FIG. 50



FIG. 51



FIG. 53



FIG. 52



FIG. 54



FIG. 55

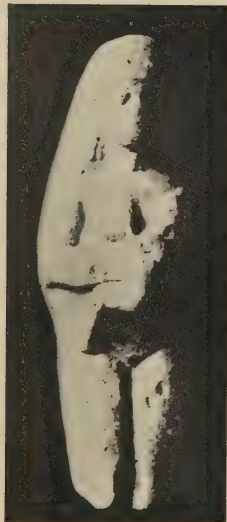


FIG. 56

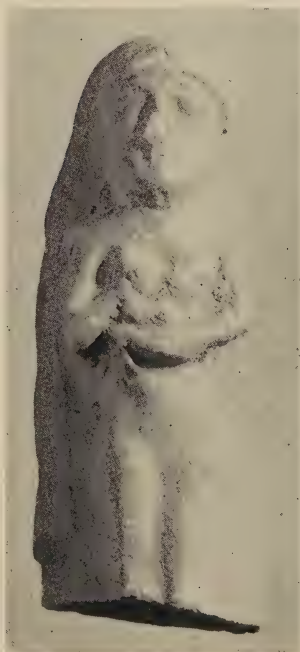


FIG. 57



FIG. 58



FIG. 60



FIG. 61



FIG. 59



FIG. 62



FIG. 63



FIG. 64



FIG. 65



FIG. 66



FIG. 67

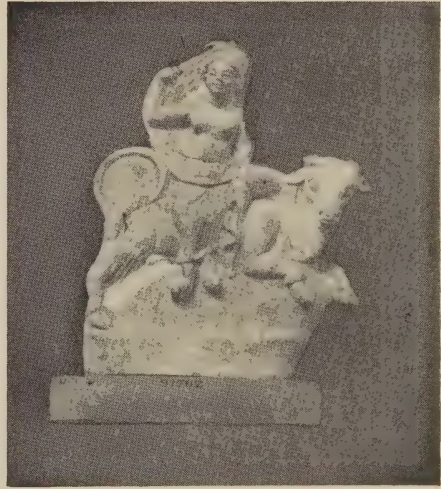


FIG. 68



FIG. 69



FIG. 70



FIG. 71



FIG. 72



FIG. 73



FIG. 74

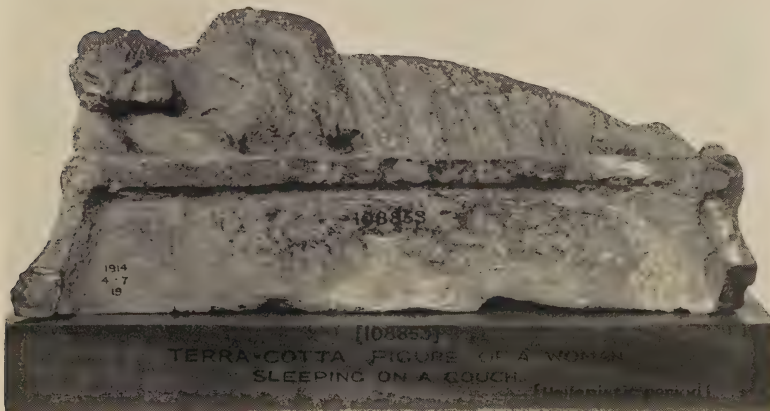


FIG. 75



FIG. 76



FIG. 77



FIG. 78



FIG. 79



FIG. 80



FIG. 81



FIG. 82



FIG. 84



FIG. 85



FIG. 83



FIG. 86



FIG. 87



FIG. 88



FIG. 89

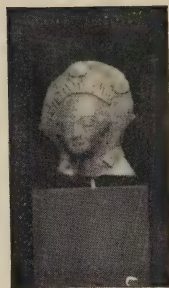


FIG. 90



FIG. 91



FIG. 94



FIG. 92



FIG. 93



FIG. 95



FIG. 96



FIG. 97



FIG. 98



FIG. 99



FIG. 100



FIG. 101



FIG. 102



FIG. 103



FIG. 104



FIG. 105



FIG. 107



FIG. 106



FIG. 108



FIG. 109



FIG. 110



FIG. 111



FIG. 112



FIG. 113



FIG. 114

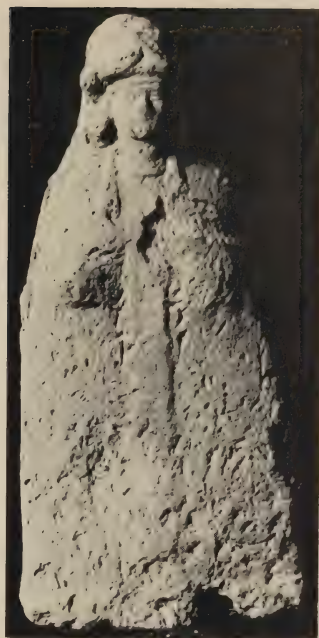


FIG. 115



FIG. 116

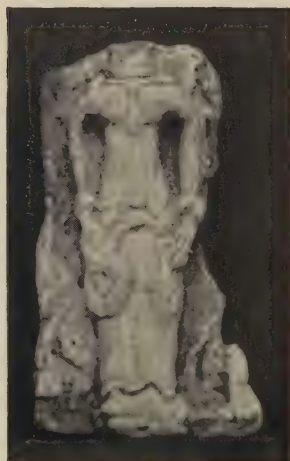


FIG. 117



FIG. 118



FIG. 119



FIG. 120



FIG. 121



FIG. 122



FIG. 123



FIG. 124



FIG. 125



FIG. 127



FIG. 126



FIG. 128



FIG. 129

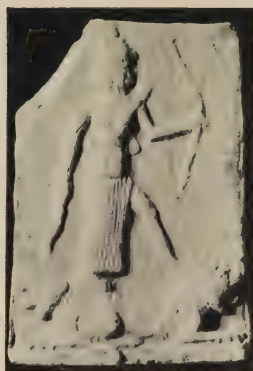


FIG. 130

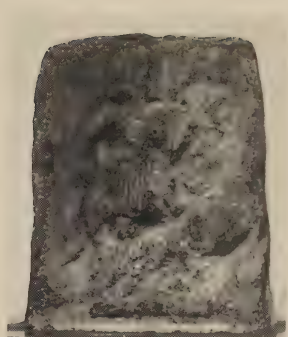


FIG. 131



FIG. 132



FIG. 133



FIG. 134



FIG. 135



FIG. 136



FIG. 137



FIG. 138



FIG. 139



FIG. 141

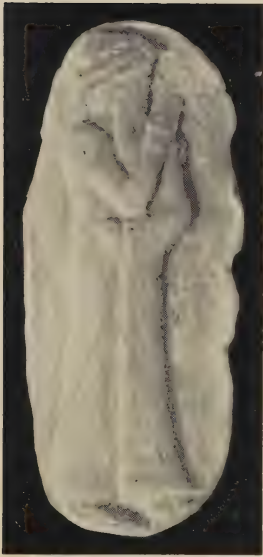


FIG. 140



FIG. 142

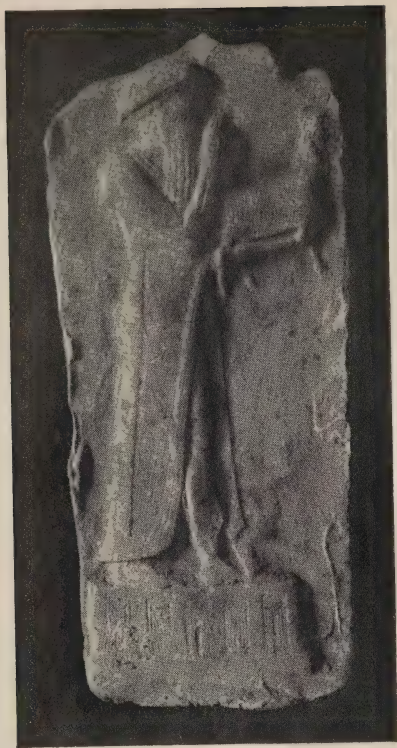


FIG. 143



FIG. 144



FIG. 145



FIG. 146



FIG. 147



FIG. 150



FIG. 148



FIG. 149



FIG. 151



FIG. 152



FIG. 153



FIG. 154

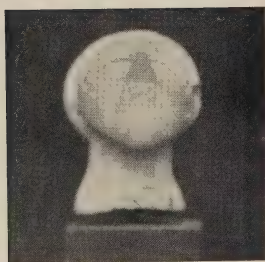


FIG. 155



FIG. 156



FIG. 157



FIG. 158

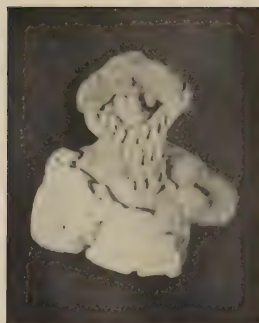


FIG. 161



FIG. 159



FIG. 160



FIG. 162

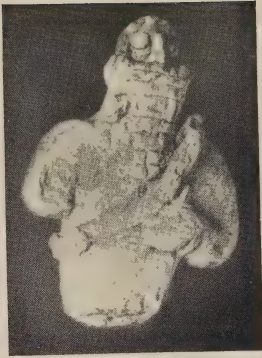


FIG. 163



FIG. 164



FIG. 165



FIG. 166



FIG. 167



FIG. 168



FIG. 169

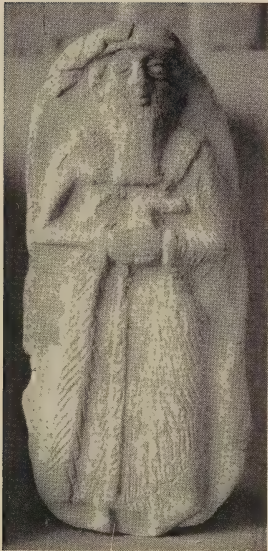


FIG. 170



FIG. 171



FIG. 172



FIG. 173

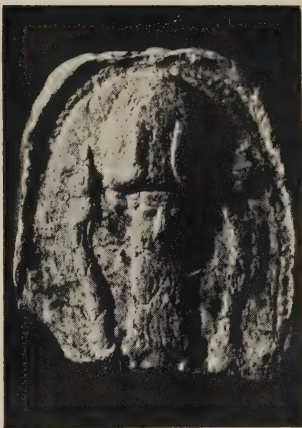


FIG. 174



FIG. 175



FIG. 176



FIG. 177



FIG. 178



FIG. 179



FIG. 180

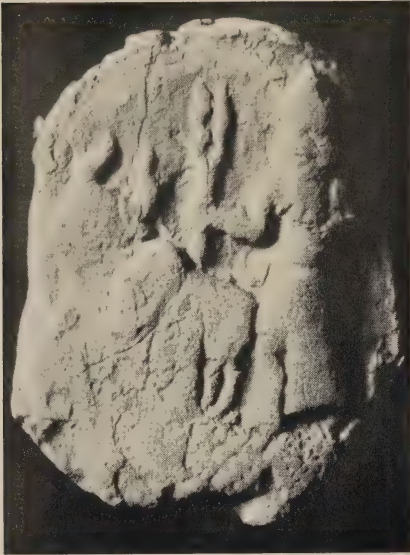


FIG. 181



FIG. 182



FIG. 183



FIG. 184

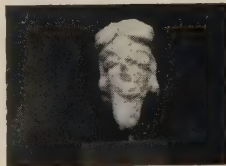


FIG. 185



FIG. 186



FIG. 187

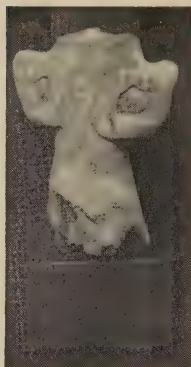


FIG. 188



FIG. 189



FIG. 190

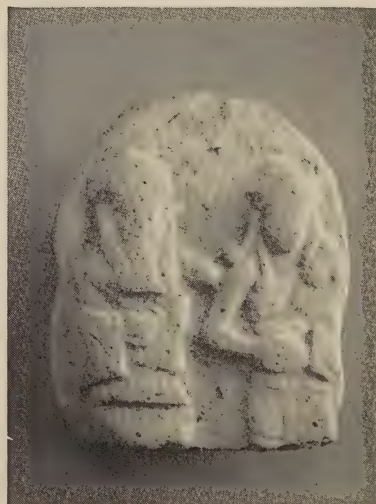


FIG. 191



FIG. 192



FIG. 193



FIG. 194



FIG. 195



FIG. 196



FIG. 197



FIG. 198



FIG. 199



FIG. 200



FIG. 201



FIG. 202



FIG. 203



FIG. 204



FIG. 205

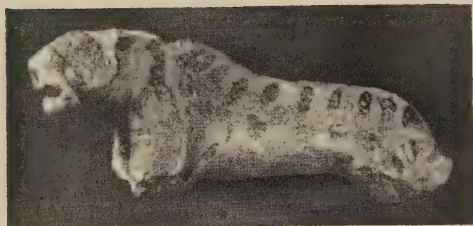


FIG. 206

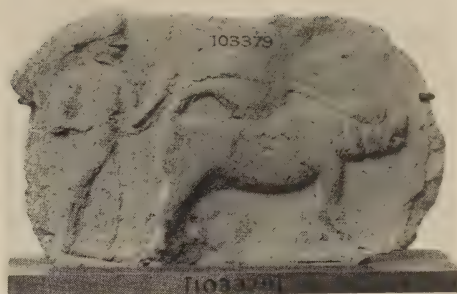


FIG. 207



FIG. 208



FIG. 209

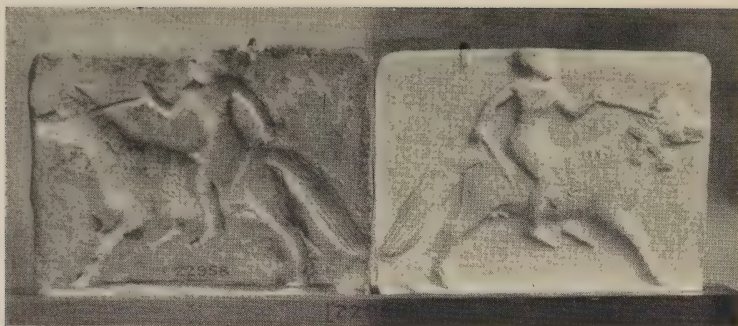


FIG. 210



FIG. 211

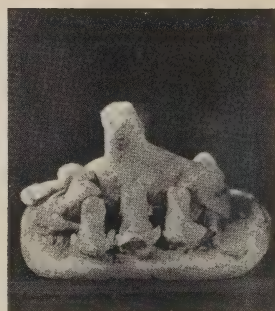


FIG. 213



FIG. 212



FIG. 214

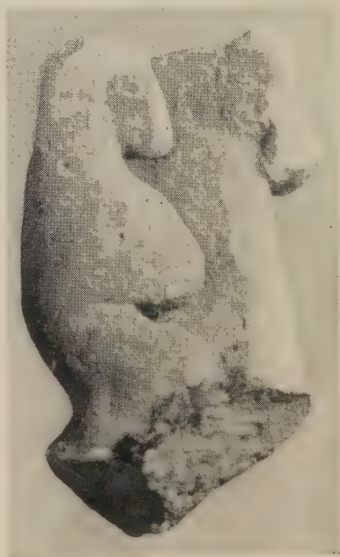


FIG. 215



FIG. 216

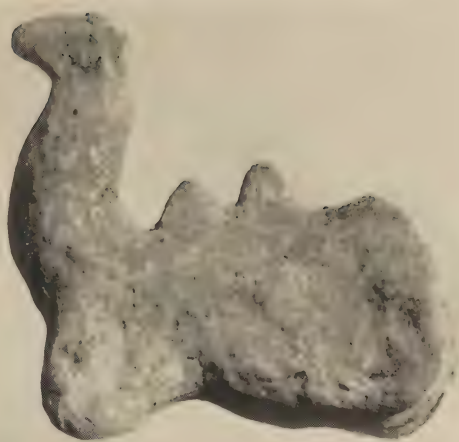


FIG. 218



FIG. 217



FIG. 219



FIG. 220



FIG. 221



FIG. 222

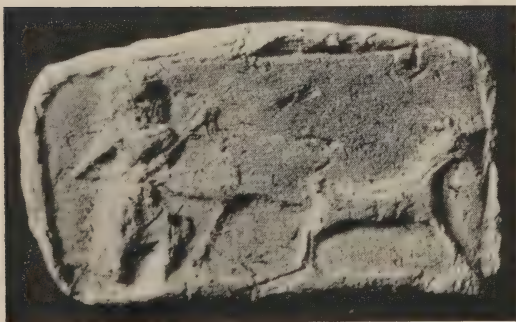


FIG. 223



FIG. 224



FIG. 225



FIG. 226



FIG. 227



FIG. 228

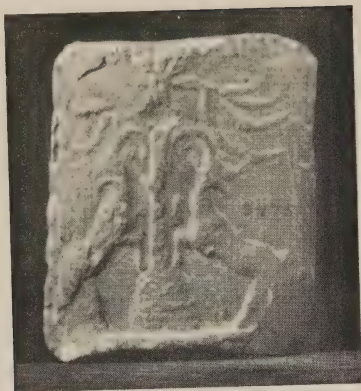


FIG. 229



FIG. 230

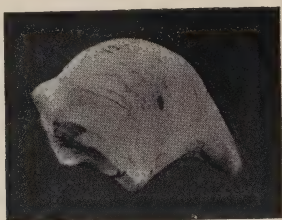


FIG. 231



FIG. 233

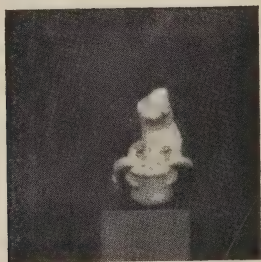


FIG. 232



FIG. 234



FIG. 235



FIG. 236

PLATE L



FIG. 237



FIG. 238



FIG. 239



FIG. 240



FIG. 241



FIG. 242



FIG. 243

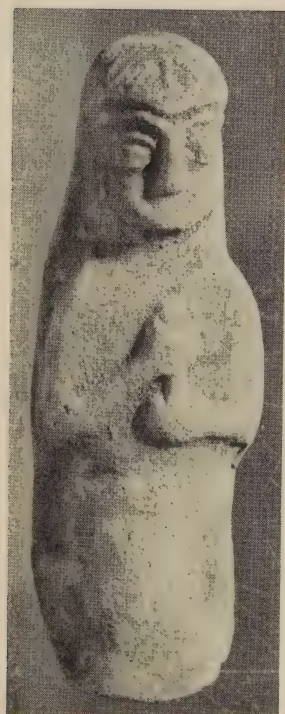


FIG. 245

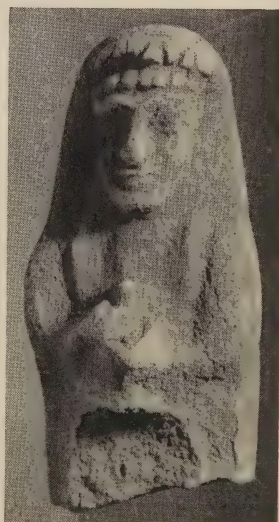


FIG. 246



FIG. 244



FIG. 247



FIG. 248



FIG. 250

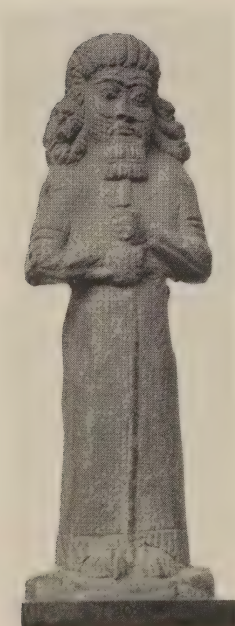


FIG. 249



FIG. 251



FIG. 252

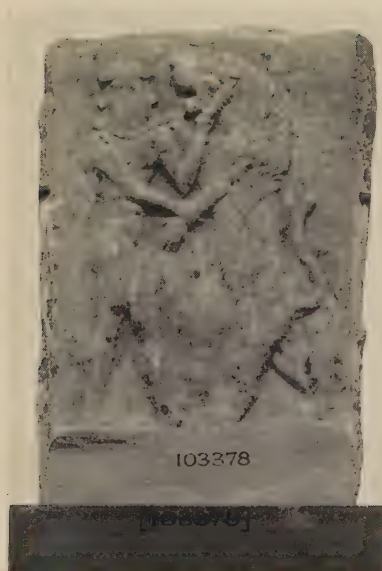


FIG. 253



FIG. 255



FIG. 254



FIG. 256

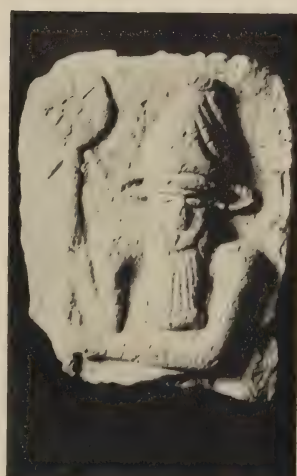


FIG. 257



FIG. 258



FIG. 259



FIG. 263



FIG. 260



FIG. 261



FIG. 262



FIG. 264



FIG. 265

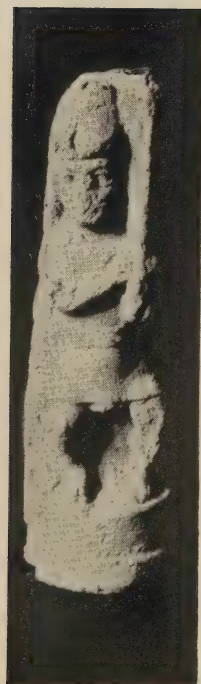


FIG. 266



FIG. 267



FIG. 268

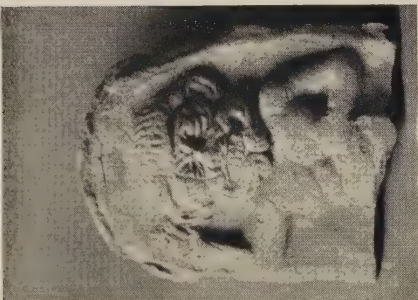


FIG. 269



FIG. 270



FIG. 271

[18624]
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THE DEMON WHOM UL-CHAM-ER FOUGHT.



FIG. 272



FIG. 273



FIG. 274



FIG. 275



FIG. 277



FIG. 276

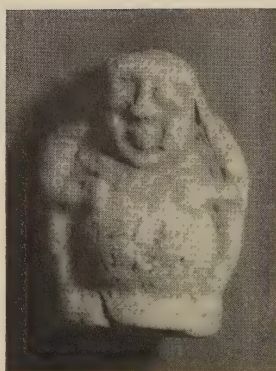


FIG. 279



FIG. 278



FIG. 280



FIG. 281



FIG. 282



FIG. 283

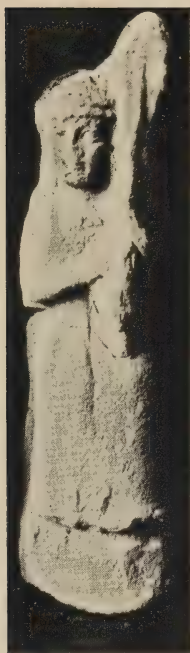


FIG. 284

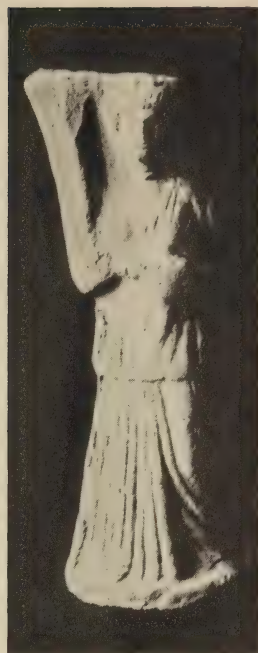


FIG. 285



FIG. 286



FIG. 287

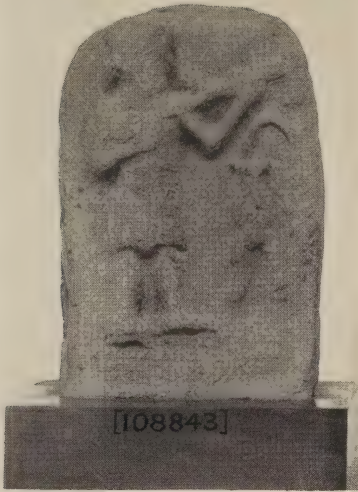


FIG. 288



FIG. 289



FIG. 290



FIG. 291



FIG. 292



FIG. 293



FIG. 294

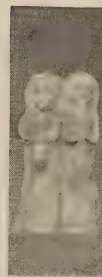


FIG. 295



FIG. 296

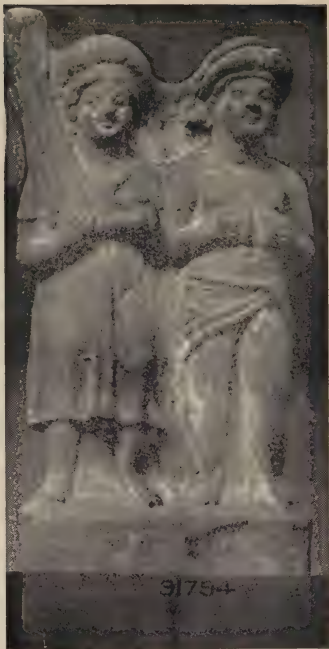


FIG. 297



FIG. 298



FIG. 299



FIG. 300

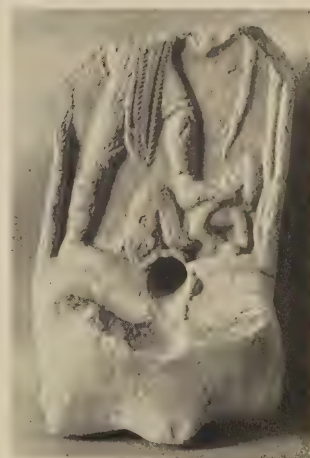


FIG. 301



FIG. 302



FIG. 303



FIG. 304



FIG. 305

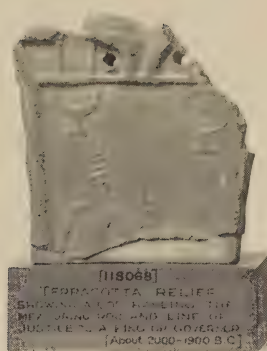


FIG. 306



FIG. 307



FIG. 308

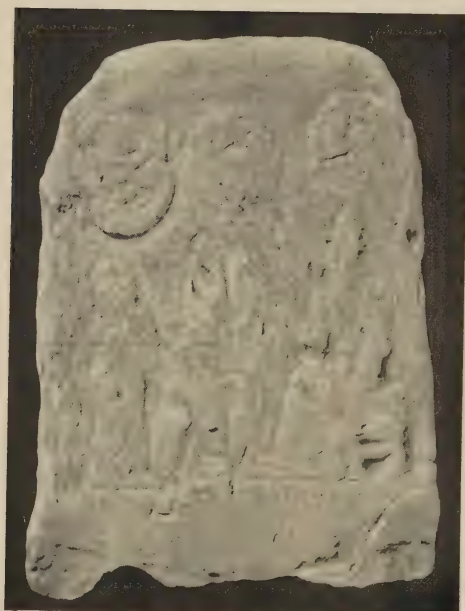


FIG. 309



FIG. 310



FIG. 311



FIG. 312



FIG. 313



FIG. 314



FIG. 315



FIG. 316



FIG. 318



FIG. 317

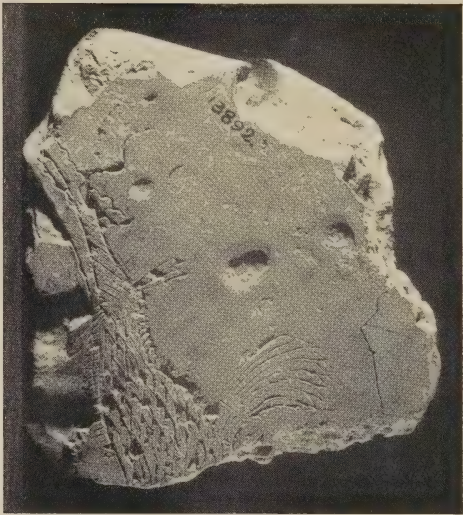


FIG. 319

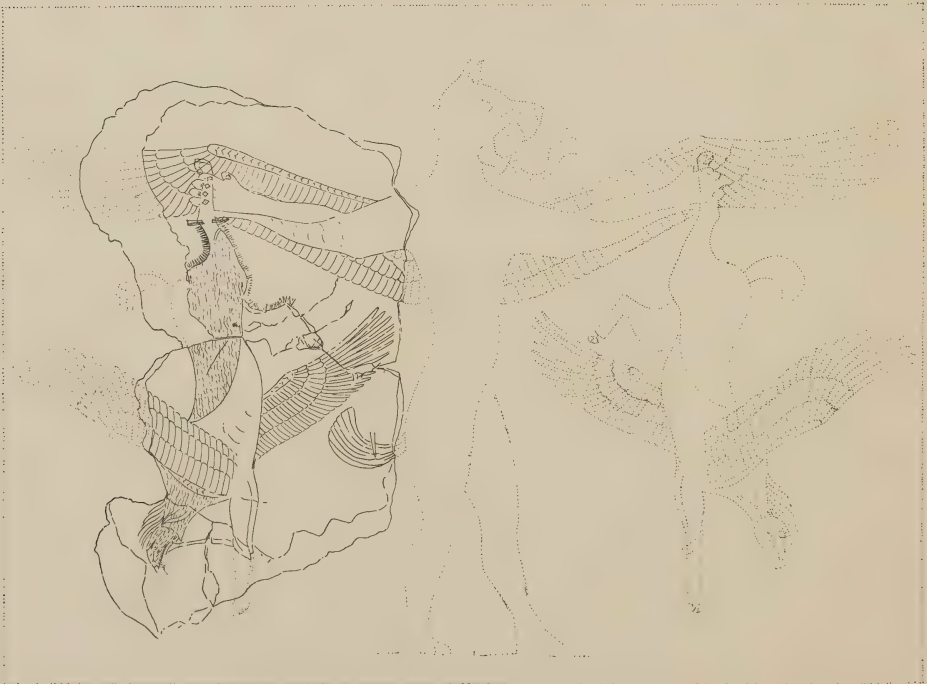


FIG. 320

Date Due

~~JUN 2 1997~~

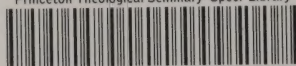
~~JUN 4 1995~~

~~JUN 15 1992~~



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